

CORPORATION GALLERIES OF ART,  
GLASGOW.



CATALOGUE  
OF  
Pictures and Sculpture.  
1895.



ONE SHILLING.

WITH TWENTY FULL-PAGE ILLUSTRATIONS.



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DESCRIPTIVE AND HISTORICAL  
OF THE  
PICTURES AND SCULPTURE  
IN THE  
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COMPILED BY JAMES PATON,  
SUPERINTENDENT OF THE GALLERIES, AND OF KELVINGROVE MUSEUM.

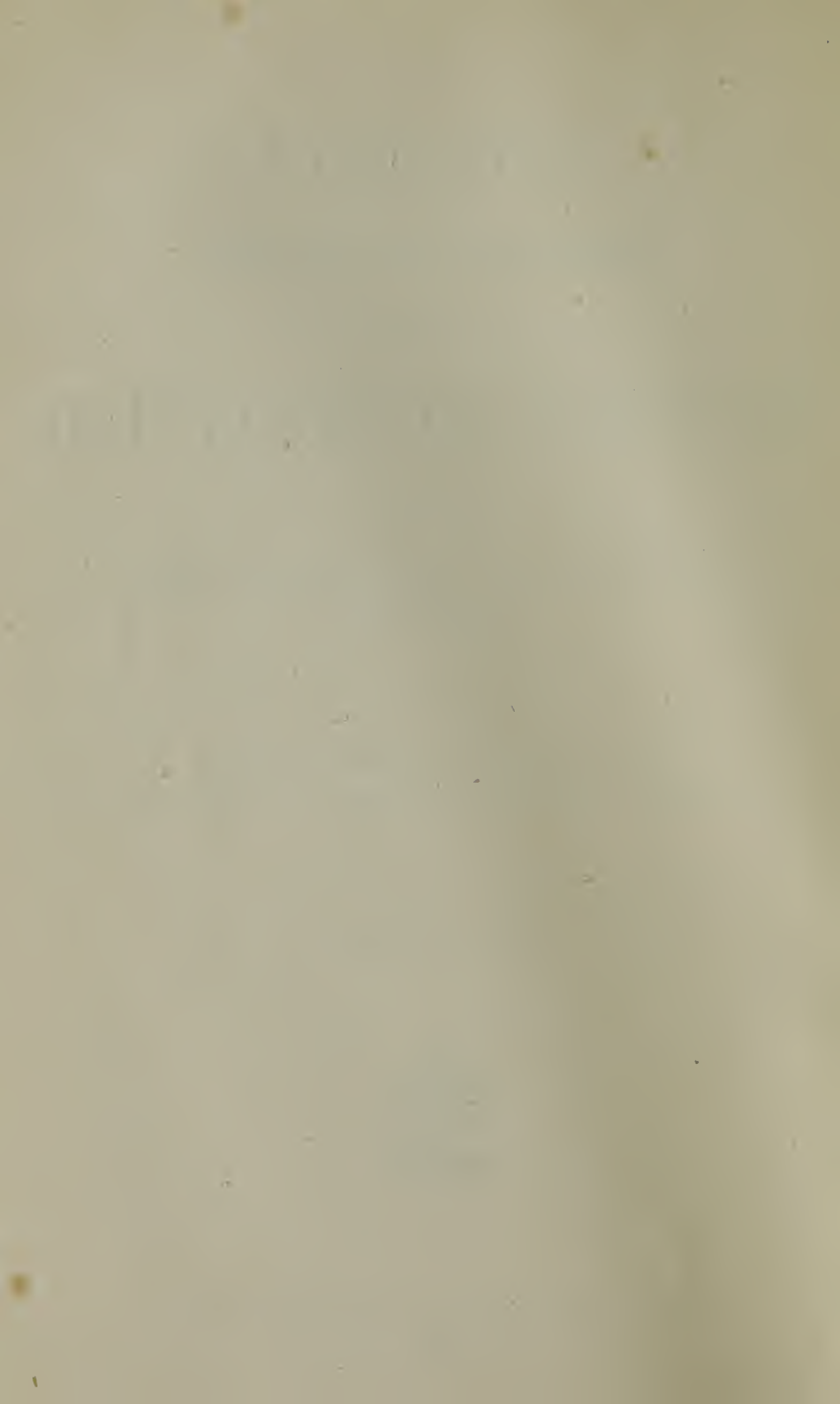
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SIXTH EDITION.



PRINTED BY ROBERT ANDERSON, 22 ANN STREET, GLASGOW.

1895.



## P R E F A C E.

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THE Glasgow Galleries of Art owe their origin to Mr. Archibald M'Lellan, formerly a Town Councillor and Magistrate of the City. Much of his time and of his resources he devoted to the formation of a Collection of Works of Art, which became the nucleus, and still forms the most considerable proportion of the contents, of the Galleries. The three lower halls were expressly built by Mr. M'Lellan for the display of the Collection. His purpose in making this Collection, and the enlightened and public-spirited views by which he was guided in so doing, are thus set forth in his Deed of Bequest :—"I, Archibald M'Lellan, coachbuilder in Glasgow, considering that I have, for thirty years, spent much of my spare time in making a Collection of Pictures, illustrative of the characteristics and progress of the various schools of painting in Italy, Germany, Spain, the Low Countries, and France, since the revival of Art in the fifteenth century ; and believing that, imperfect as any such Collection formed by a private individual must necessarily be, it still may be of some use to those who are desirous of studying the progress of Art ; and also believing that it may be made to form the foundation for a more extensive and complete Collection, through contributions from those who have more means and better judgment to select fine examples of the respective schools ; and being impressed with the belief that the study of what are called the 'Fine Arts' is eminently conducive to the elevation and refinement of all classes, as well as intimately connected with the manufacturing and mercantile prosperity of the community,—from these various motives, and on account of

my long connection with Glasgow and its various public bodies, and as a humble testimony of my attachment to its citizens, and my desire for their welfare and elevation, so far as it is in my power to aid in the promotion of these, I have resolved to devote my said Collection to public use and exhibition, and to make the same over, for that purpose, to Trustees, who shall have the sole control and management thereof." Mr. M'Lellan died in 1854, and, after some negotiation with his Trustees, the Galleries and their contents were acquired by the City in May, 1856, together with the entire block of buildings fronting Sauchiehall Street.

The most considerable additions made to the Collections since the acquisition of the M'Lellan Pictures consist of the Euing Pictures and the Graham-Gilbert Collection. During his lifetime Mr. William Euing made a gift of 36 Pictures, and that donation was subsequently supplemented by a bequest of his entire Collection. In 1877, Mrs. Graham-Gilbert, of Yorkhill, bequeathed to the City the rich and valuable Cabinet of Pictures formed by her deceased husband, the eminent artist, John Graham-Gilbert, R.S.A. While these three Collections form the bulk of the works included in this Catalogue, numerous other donations and bequests have gone to swell the aggregate extent, value, and variety of the contents of the Galleries, all of which are recorded in the Catalogue entries.

Excluding statuary, the present Catalogue enumerates 592 separate works of art. Of these, 235 belong to the M'Lellan Collection, 94 are Euing Pictures, and 136 constitute the Graham-Gilbert bequest.

In the present edition of the Catalogue the brief biographical notices have been carefully revised, and the most recent authorities regarding the lives of the artists have been consulted. Valuable information as to the history and origin of important Dutch pictures in the Gallery was received for a former edition from

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Dr. Bredius, now Director of the Royal Gallery, Hague—a gentleman who is recognised as one of the most competent of living authorities on all that relates to the history of Dutch Art. Similarly important notes regarding several Italian pictures were also derived from Dr. J. P. Richter, an equally learned and competent authority in all that relates to Italian Schools. The important services rendered by Sir Charles Robinson, F.S.A., Her Majesty's Surveyor of Pictures, in connection with the selection of works worthy to be embraced in the Catalogue, have been referred to in the first two editions of this compilation, issued in 1882 and 1883. It only remains to say that the Editor has gladly availed himself of several suggestions he owes to the courtesy of Dr. W. Bode, the learned Director of the Berlin Gallery; he has to acknowledge his obligation to Dr. Hofstede de Groot for many critical comments and suggestions in relation to the Dutch pictures; and he has also to thank Mr. Claude Phillips for many discriminating hints. Much useful information has also been gleaned by the opportunity of examining the contents of the principal Galleries in Germany, Austria, and Italy. To Mr. Robert Blackie special acknowledgment is due for valuable information on local subjects, and for many unrecorded facts regarding Scottish Art and Artists of the earlier portion of the present century.



# ART COLLECTION.

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## CORPORATION GALLERIES, GLASGOW.

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**Abshoven.** Thomas Abshoven, 1648-1690. Flemish School.

ABSHOVEN was a favourite pupil, imitator, and copyist of the younger Teniers, whose subjects and manner he reproduced so successfully that many of his works have passed for the genuine productions of that great master.

1. THE HEARTY WELCOME. Group of figures, etc., at the side of a house; a stream; and, in the distance, a church. On Panel—height,  $5\frac{1}{2}$  in.; width,  $7\frac{1}{2}$  in. M'Lellan Collection.

2. LANDSCAPE AND FIGURES. A woman at a cottage door, and a boy approaching; lad sits fishing in a stream close by; windmill and church, etc., in distance. *Pendant to No. 1.* On Panel—height,  $5\frac{1}{2}$  in.; width,  $7\frac{1}{2}$  in. M'Lellan Collection.

**Aelst.** Willem van Aelst, 1626-1683. Dutch School.

One of a group of famous painters of flowers, fruit, and still life—a department of art created and principally cultivated about his time. He was born in Delft, enjoyed the instruction of his uncle, Evert van Aelst, a still-life painter of repute; he also studied in Italy and France; was admitted to St. Luke's Guild, in Delft, in 1643, and finally settled in Amsterdam. His work was much appreciated during his lifetime, and still continues to enjoy the favour of amateurs.

3. FRUIT, GLASS, &c. A study of Venetian glass, cherries, vegetables, a herring disembowelled, and bread. As remarkable for execution as choice of subject. Signed "Guill<sup>o</sup>. Van Aelst, 1660." On Canvas—height, 1 ft. 7 in.; width,  $13\frac{1}{2}$  in. Mrs. Douglas of Orbiston Collection.

**Albani.** Francesco Albani, 1578-1660. Italian-Bolognese School.

ALBANI, the son of a rich merchant in Bologna, received his art education under the Caracci, of whom he was one of the most distinguished followers. His works are chiefly mythological and scriptural, and he greatly delighted in introducing the figures of amorini into his landscapes and allegorical works.

4. APOLLO AND DAPHNE. In a broad valley, with low hills, Daphne, in light gauzy garments, flies before Apollo, who, bow

in hand, pursues her beseechingly. A winged Cupid, hovering in the air, has shot an arrow at the breast of Apollo. On Copper—height,  $12\frac{1}{4}$  in.; width,  $16\frac{3}{4}$  in. M'Lellan Collection.

Formerly attributed to Domenichino, and called Cephalus and Procris; but there is an almost similar composition in the Louvre by Albani; and the subject in both pictures is obviously the pursuit of Daphne by Apollo.

**5. CUPIDS AT PLAY.** In a green landscape five amorini are disporting themselves with flowers and baskets of fruit; a lake is seen in the middle distance. On Copper—height, 2 ft.; width, 3 ft. 3 in. M'Lellan Collection.

**Allan.** Sir William Allan, P.R.S.A., R.A., 1782-1850. Scottish School.

The son of a macer in the Court of Session, ALLAN received the first part of his art education in Edinburgh, of which town he was a native. He subsequently studied in the Schools of the Royal Academy in London; established himself as a portrait painter in St. Petersburg; and travelled through a great part of Eastern Europe, during which journey he collected the materials for some of his best works. After an absence of ten years he returned to Edinburgh; in 1835 he was elected a Royal Academician; in 1838 he became President of the Royal Scottish Academy; and in 1842, when he succeeded Sir David Wilkie as Her Majesty's Limner for Scotland, he was knighted. Among his principal works may be named—"The Death of Rizzio;" "The Slave Market in Constantinople;" and his great picture, "The Battle of Waterloo," which was purchased by the Duke of Wellington.

**6. THE BRIDE OF ABYDOS.** Zuleika, kneeling, offers a rose to Selim, who stands leaning at a latticed window, looking down on her:—

"Still gazed he through the latticed grate,  
Pale, mute, and mournfully sedate;  
To him Zuleika's eye was turn'd,  
But little from his aspect learned."

—BYRON, "*Bride of Abydos*," Canto i. 10.

Signed "Wm. Allan, 1836." Canvas—height, 2 ft.; width, 1 ft.  $6\frac{1}{2}$  in. M'Lellan Collection.

**Altdorfer.** Albrecht Altdorfer, 1480-1538. German School.

ALTDORFER was a pupil and distinguished follower of the famous Albrecht Dürer both in painting and engraving. Like most of the early artists, his talents were principally devoted to scriptural and religious subjects, for altar pieces and church decorations generally, but historical works executed by him also exist. He died at Regensburg.

**7. THE CONVERSION OF ST. HUBERT.** In a hilly landscape, with castellated buildings in the middle distance, the Saint and his hunting attendants are arrested by the appearance of the stag with a crucifix on its forehead. The Saint has descended from his



white horse, and is approaching devoutly to the miraculous apparition. On Panel—height, 1 ft. 10 in.; width, 1 ft. 4 in. M'Lellan Collection.

"The conception is very curious, the mountainous landscape much finished, and the colouring of great force" (Waagen's *Galleries and Cabinets of Art*, p. 461). St. Hubert in his youth was passionately fond of field sports, and addicted to worldly pursuits. During Holy Week, when all Christians were at their devotions, he, with his retainers, hunted in the forest of Ardennes, when a milk-white stag, having a crucifix between his horns, appeared to the astonished huntsman. So deeply impressed was Hubert by the divine apparition that he abandoned his former life, and henceforward devoted himself to works of piety and charity (see Mrs. Jameson's *Sacred and Legendary Art*, vol. ii.).

**Amberger.** Christoph Amberger, 1500?-1562? German School.

AMBERGER was an Augsburg artist, of which then important city he was probably a native. He was instructed under Venetian influence, and the master mind of the younger Holbein also exercised obvious sway over him. Indeed, as in the case of the example noted below, many of his works have passed as portraits by the more famous artist, the fraud being helped by means of a forged signature.

**7A. PORTRAIT OF A LADY.** Half-length figure of a lady, three-quarters face, looking to left, with black cap on her head, and holding a pink in her hand, background green. Signed "H. Holbein, F." (a forgery). On Panel—height, 1 ft. 9½ in.; width, 1 ft. 4¾ in. M'Lellan Collection.

Dr. Bode, who points out the similarity of treatment in the known works of Amberger in the Berlin Gallery, considers this portrait to be an excellent example of Amberger's work.

**Amiconi.** Jacopo Amiconi, 1675-1758. Italian-Venetian School.

AMICONI was a late Venetian painter of historical subjects, portraits, &c. During his life he visited Rome, Munich, England (where he remained many years), and Madrid, where he died. He enjoyed a great reputation during his life, which has not been maintained by the quality of his works.

**8. CUPIDS AT PLAY.** A group of amorini sharpening arrows, preparing a bow, and otherwise engaged. The central reclining figure is asleep. On Canvas—height, 6 in.; width, 10½ in. M'Lellan Collection.

**9. INFANT FAUNS AND BACCHUS.** Some of the young fauns are gathering and pressing the juice from the grapes, while one, from a skin, ministers to the young Bacchus, whose aspect bears testimony to the nature and potency of the beverage he drinks. *Pendant to No. 8.* On Canvas—height, 6 in.; width, 10½ in. M'Lellan Collection.

**Andrews.** H. Andrews, died 1868. English School.

ANDREWS was a painter of *genre* subjects in the style of Watteau, whose works he copied and imitated with great success. He exhibited at the Royal Academy from 1833 till 1838, after which no work of his was shown at the Annual Exhibition of that body.

**10. THE PET DOVE.** A young girl in a quaint cap with a collared pigeon perched on her hand. On Canvas, circular—diam., 11 in. Euing Collection.

**11. THE TOILET.** Lady in loose dressing-gown putting an earring into her ear before a mirror. On Canvas, circular—diam., 11 in. Euing Collection.

**Anguisola.** Sophonisba Anguisola, 1527-1625. Italian-Lombard School.

*yes, Amba copy -*  
This lady, one of the limited number of female artists who have obtained a high reputation, belonged to a patrician family of Cremona. While still youthful, her fame as a portrait painter induced Philip II. to invite her to his court, and she remained in Madrid upwards of ten years. There she married a Sicilian nobleman, after whose death she became the wife of a Genoese patrician named Lomellini. In 1624 Vandyck visited the aged lady and sketched her portrait. About the same time he painted the portrait group of the Lomellini Family, now in the Edinburgh National Gallery. Sophonisba had five sisters all endowed with artistic gifts.

**11A. HOLY FAMILY.** The infant Saviour lies in the arms of Joseph; the Virgin, seated beside them, offers him flowers from her lap. On Panel—height, 11  $\frac{1}{4}$  in.; width, 9  $\frac{1}{4}$  in. M'Lellan Collection.

The original of this picture, formerly in the possession of Sig. Morelli, is now in the Gallery at Bergamo. It is signed SOPHONISBA ANAGVSSOLA, ADOLESCENS. P. 1559; but there is reason to believe that the signature is false. Morelli mentions another replica he saw in possession of Count Varano at Ferrara. In the M'Lellan Collection this picture was formerly attributed to Mazzola.

**Anraadt.** Pieter van Anraadt, ...-1681. Dutch School.

The date of the birth of this eminent portrait painter, who was born at Deventer, is not known. He lived about 1672 in Amsterdam, and latterly settled at his native place, where he was buried in 1681. It is probable that he was a pupil of the eminent Gerard Terburg. A number of important portraits and "regent pieces" by Anraadt exist in Haarlem, Amsterdam, &c.

**12. PORTRAIT OF A MUSICIAN.** Three-quarters length figure of a gentleman in long hair, with a red cloak over his left arm, seated, with a lute in his hands. On Canvas—height, 4 ft. 9 in.; width, 4 ft. 1 in. Euing Collection.

**Armfield.** G. Armfield. English School.

ARMFIELD was an animal painter of considerable repute, who exhibited at the Royal Academy almost every year between 1840 and 1862. His representation of dogs, &c., was peculiarly happy, and not unfrequently his small works were passed off by unscrupulous dealers as the productions of Sir E. Landseer.

**13. DOGS.** A group of three dogs, of different breeds; background with various sporting accessories. Canvas—height,  $9\frac{1}{2}$  in.; width,  $11\frac{1}{2}$  in. Euing Collection.

**Arthois.** Jacques d'Arthois, or Artois, 1613-1665. Flemish School.

JACQUES D'ARTHOIS, or ARTOIS, an eminent landscape painter, was born in Brussels. He painted chiefly views of his native province, Brabant, and the figures introduced in his works were usually painted by brother artists, principally the elder Teniers and Bouts.

**14. LANDSCAPE AND FIGURES** (Figures by David Teniers the elder). Road skirting a dark wood, with various horsemen, travellers, market people, and mendicants. In the foreground a donkey, with heavily-laden panniers; open landscape to the right. On Canvas—height, 1 ft. 9 in.; width, 2 ft.  $6\frac{1}{2}$  in. M'Lellan Collection.

**Asch.** Pieter Jansz van Asch, 1603-1678. Dutch School.

PIETER VAN ASCH, a painter of landscapes, native of Delft, was the son of a portrait painter. Pieter's works exhibit great delicacy, clearness of touch, and fine perception, but they are scarce. He was admitted Master of St. Luke's Guild, Delft, in 1623, and a fine landscape by his hands is in the Council Hall at Delft.

**15. FOREST SCENE AND HAWKING PARTY.** On a roadway which passes into a wood is a gentleman on horseback, with an attendant, each carrying a hawk, and accompanied with dogs. In the distance, among the trees, is a carriage and several travellers. On Panel—height, 1 ft. 9 in.; width,  $16\frac{1}{2}$  in. M'Lellan Collection.

**Bacchiacca.** Francesco Ubertini, 1494-1557. Italian-Florentine School.

UBERTINI, known as BACCHIACCA, studied under Pietro Perugino, and later under Franciabigio, with whom he probably worked till that master's death in 1525. In his later days he was influenced by Andrea del Sarto and by Michael Angelo. He was a skilful painter of animals, and his works, executed

mostly on a small scale, with figures not more than a span high, consisted chiefly of predella pieces for altars and panels for cassone or bridal chests. He was, according to Morelli, "a remarkable painter, who occasionally surprises us by flashes of genius and by his unaffected grace." Several of his works have been attributed to Raphael.

This is not by  
B. but a copy  
to Bressanino  
Bressanino  
It is too weakly  
for Bressanino.  
It is much  
rubbed, tho'  
pretty enough

**15A. ADORATION OF THE MAGI.** Virgin and Child seated in an open landscape; Joseph behind. The Wise Men, with two attendants, offer their gifts; figures, with horses, in distance. Panel—height,  $8\frac{1}{2}$  in.; width, 17 in. M'Lellan Collection.

Formerly attributed to Perugino.

**Bakhuizen.** Ludolph Bakhuizen, 1631-1708. Dutch School.

This artist, one of the most eminent Dutch marine painters, was born at Emden, and for some time was employed in the office of a merchant in Amsterdam. After showing great skill both in writing and drawing with his pen, he abandoned trade, and studied under Everdingen, a well-known landscape artist, and subsequently with Dubbels, a marine painter. In his enthusiasm for marine subjects he exposed himself to great dangers on stormy seas, so that he might properly study their aspects. Among his patrons was Peter the Great of Russia, who personally took lessons from the painter.

**16. STORM AND WRECK.** A stormy sea lashing a rocky shore; a boat is leaving a vessel which has gone to wreck on the coast, and, in the distance, other vessels are seen driven ashore. Signed "L.B." On Canvas—height, 18 in.; width, 2 ft.  $1\frac{1}{2}$  in. M'Lellan Collection.

"Of singular truth and masterly execution, in a somewhat dark tone" (Waagen's *Art Treasures*, vol. iii., p. 287).

**17. A STORM AT SEA.** A rough sea and stormy skies; two vessels in mid-distance running before the wind, and others nearer and on the horizon, on which also are indications of the Dutch coast. Signed on spar "L.B." On Canvas—height,  $12\frac{1}{2}$  in.; width,  $17\frac{1}{2}$  in. Graham-Gilbert Collection.

**18. SEA PIECE—A GALE.** A stormy sea, in which several vessels and a fishing boat are running before a heavy gale. The vessels have masts broken and are otherwise suffering. Other shipping seen faintly on horizon. Signed "L.B." and dated on spar "1686." On Canvas—height,  $26\frac{1}{2}$  in.; width, 34 in. M'Lellan Collection.

**19. PREPARING FOR THE COMING STORM.** Under a rising gale a fishing boat, a large vessel carrying the Dutch flag, and in the offing numerous other vessels taking in sails, &c. On Canvas—height, 1 ft. 1 in.; width, 1 ft.  $7\frac{1}{2}$  in. M'Lellan Collection.

**Balen.** Hendrick van Balen, 1575-1632. Flemish School.

VAN BALEN was a native of Antwerp, who, in his youth, studied in Italy, and, returning to his native land, settled in Antwerp. He painted by preference mythological and fanciful subjects, in which he introduced nude figures executed with peculiar knowledge and skill. He frequently inserted the figures in landscapes of Brueghel and others, and he was the first instructor of Vandyck.

**20. AN ECCLESIASTICAL COMPOSITION.** In the centre is a framed portrait group, the Virgin and Child, encircled by an array of cherubs. In the foreground, to right and left, a nobleman and his wife, portraits, kneel behind desks covered with crimson cloths, on which are emblazoned their arms; the patron saint of each standing behind. The whole composition is embraced within the central aisle of a Roman Church, and across the foreground is the legend—*Nobilitas ipsa est virtus*. On Panel—height, 3 ft. 4 in.; width, 2 ft. 5½ in. Euing Collection.

**21. THE HOLY FAMILY.** The Virgin, seated, holds the infant Saviour on her knee; at their side is St. John astride a lamb, the head of which rests on the lap of the Virgin; Elizabeth, standing behind, looks with intent interest on the group. On Copper, oval—height, 11½ in.; width, 9½ in. M'Lellan Collection.

**Baker.** Thomas Baker, 1808-1864. English School.

THOMAS BAKER, known as "Baker of Leamington," was a landscape artist of much ability, whose works were highly esteemed in the midland counties. He was a pupil of John Vincent Barber, of Birmingham.

**22. LANDSCAPE AND CATTLE.** A stream flowing between well wooded banks, with cattle in the water in foreground. Signed "T. Baker, 1831." On Canvas—height, 15 in.; width, 21½ in. M'Lellan Collection.

**Barber.** John Vincent Barber, 1787-1838. English School.

BARBER was a native of Birmingham, where his father was a teacher of drawing. Barber spent most of his life as a teacher of art in Birmingham, and among his pupils were Thomas Creswick, R.A., J. T. Willmore, A.R.A., the well-known engraver, and others who attained eminence. He was a frequent exhibitor at the Royal Academy of landscapes, in which branch of art he attained some celebrity—one of his best-known compositions being "The Golden Age," No. 24 in this Gallery. He died in Rome, from the effects of a malarial fever caught while sketching in the Pontine Marshes.



**23. LANDSCAPE WITH CATTLE.** Stream winding through richly wooded valley; a glow of sunshine on the woody hills; cattle standing in the water; and a man with dog seated on bank of the stream. Canvas—height, 13 in.; width, 19 in. M'Lellan Collection.

**24. LANDSCAPE, "THE GOLDEN AGE."** Exhibited at the Royal Academy in 1829. An ideal landscape; a still lake embosomed amid lofty hills wooded to the summit. From the lake by a small waterfall a stream arises; rich vegetation, grapes, vines, and melons, in foreground; and to the right, a group of goatherds and goats. Engraved by W. Miller for "The Republic of Letters" (Glasgow, 1832). Canvas—height, 3 ft. 3 in.; width, 4 ft. 10 in. M'Lellan Collection.

**Barker.** T. Jones Barker, 1815-1882. English School.

Born in 1815, JONES BARKER was a son of the well-known artist, "Barker of Bath." Jones Barker chiefly distinguished himself by painting large groups illustrative of contemporary or recent history, of which the "Relief of Lucknow," No. 25 in this Gallery, is a characteristic example. These pictures enjoyed much popularity at the time of their execution, dealing, as they did, with battles and events exciting the public mind, and with the portraits of prominent personages. Large engravings were made from many of his pictures, and the prints were very popular.

**25. THE RELIEF OF LUCKNOW.** A representation of the historical incident, during the great mutiny, of the Meeting of General Sir Henry Havelock, Sir James Outram, and Sir Colin Campbell, at the Mess-house of the 32nd Regiment in Lucknow, in November, 1857. The picture, executed from sketches taken on the spot by Egon Lundgren, contains a large number of portraits of historical personages, half-life size, among the most prominent being Sir Henry Havelock, Sir James Outram, Sir Colin Campbell, Sir John Inglis, Sir David Baird, Sir Hope Grant, Sir W. R. Mansfield, Sir Robert Napier, the Hon. Adrian Hope, Colonel Alison (now General Sir Archibald Alison), Captain Roberts (now Lord Roberts), Lieut. Hope-Johnstone, Colonel Metcalfe, Major Anson, &c., &c. The walls, gates, palaces, and towers of Lucknow are in the background. Signed "T. Jones Barker, 1859." Engraved by C. G. Lewis. On Canvas—height, 9 ft.; width, 15 ft. 10 in. Presented by James Baird, Esq., of Cambusdoon.

**Barret.** George Barret (the younger), 1774-1836. English School.

The father of this artist—an Irishman—was a landscape painter of high reputation, who established himself in London about 1762. The younger

BARRET devoted himself to water-colour painting, and he was one of the founders of the Water-colour Society established in 1804. In 1840 he published a treatise on the "Theory and Practice of Water-colour Painting."

**25A. A COAST SCENE.** Rocky headland, with a boulder-strewn foreshore, and, to left, sea with shipping. In foreground two men, one of them in a boat. Evening sky. Water-colour—height,  $6\frac{1}{2}$  in.; width,  $4\frac{1}{4}$  in. Presented by James Orrock, R.I.

**25B. LONDON FROM SURREY WOODS.** Foreground, a road passing through a wood, on it a pedestrian with a dog, and further off two horsemen; in the distance the dome of St. Paul's and the spires and stalks of London. Water-colour—height,  $8\frac{1}{2}$  in.; width, 11 in. Presented by James Orrock, R.I.

**Bassen.** Bartholomeus van Bassen, 15...-1652. Dutch School.

VAN BASSEN, an architect and architectural painter, was admitted as a stranger into St. Luke's Guild of Delft in 1613. Thence he removed to the Hague, in the St. Luke's Guild of which city he was registered in 1622, and elected Deacon in 1627. Subsequently he lived in England a considerable time, but, returning to the Hague, he was appointed City Architect (*Fabrijk-meester*) in 1639, and died there 1652. He painted by preference the interiors of churches, &c., in the Renaissance style, the figures being inserted by the younger Francken and others.

**26. THE INTERIOR OF A CHURCH.** A richly decorated church interior in the Renaissance style, with Corinthian pillars of red marble. Monks at their devotions. On a cartouche the legend—*Omnia no...possimus omnes*; the signature, "B. V. Bassen;" and the date, "1645," are legible. On Canvas—height, 3 ft.  $2\frac{1}{2}$  in.; width 4 ft.  $2\frac{1}{2}$  in. M'Lellan Collection.

This picture was formerly attributed to Dirk van Deelen.

**Begeyn.** Abraham Jansz. Begeyn, 1638-1697. Dutch School.

BEGEYN was a follower and close imitator of Berchem, and there is reason to believe that many of the pictures in this country ascribed to Berchem were really the work of this artist. He worked in the Hague in 1653, and, from 1688 till his death in 1697, he lived in Berlin, as Court painter to the Elector of Brandenburg.

**27. ROCKY LANDSCAPE AND TORRENTS.** A wild mountainous landscape, with two torrents joining in the foreground. On the promontory between them a massive old castle, the walls of which are lighted by the glow of the evening sun; cowherds, with dogs, cattle, etc., in foreground. On Canvas—height, 2 ft. 10 in.; width, 3 ft. 7 in. M'Lellan Collection.

## Beijeren. Abraham van Beijeren, 1620-1674? Dutch School.

Native of the Hague, BEIJEREN was a painter of still life and marine subjects. He practised principally in his native city, but he is known to have lived also in Delft, Amsterdam, and Alkmaar.

**28. SEA PIECE.** Near a flat shore, with a town having great church buildings, a Dutch barque, the sails of which are being lowered. Signed "R." On Canvas—height,  $17\frac{1}{4}$  in.; width,  $25\frac{1}{2}$  in. Graham-Gilbert Collection.

The signature has been manipulated to make it appear to be that of Ruysdael, to whom the picture was formerly ascribed. Dr. Bode, however, pronounces it to be a fine work of Van Beijeren. Dr. de Groot, on the other hand, believes he has discovered a monogram "B H" on the vessel, and is, on that account, inclined to attribute the work to Jan Theunisz Blanckerhof.

## Bellini, School of.

The BELLINI, father and sons, were the effective founders of the Venetian School—the sons, Gentile and Giovanni, having been the instructors of Giorgione and Titian. The term "Bellini School" may therefore be said to be synonymous with the early Venetian School.

**29. VIRGIN AND CHILD ENTHRONED.** The Virgin is seated with the Holy Child, nude, erect on her right knee, on a dais in the middle of an open landscape; with a background of hills, trees, buildings, and numerous figures, under a brilliant evening sky. On the dais steps three musicians seated playing their instruments. To each side of the Virgin two Saints: those to her right being, with his feet on the steps, St. John, and on the platform, St. Peter; on the left, a Saint unidentified stands on the steps, and on the platform is St. Sebastian. A parroquet is perched on the lower step, and a quail is on the platform. On Panel, vertically cut in two—height, 9 ft. 9 in.; width, 12 ft. 9 in. M'Lellan Collection.

This great altar piece was painted for the Venetian family Soranza, from whom it came by inheritance to the Balbi family, and from that source it was acquired by Mr. Edward Solly. Its authorship has been the source of much difference of opinion. Dr. Waagen, who saw it in Mr. Solly's possession, in attributing it to Giorgione, says:—

"The capital picture of the whole collection appears, however, to me to be one painted on panel, 10 feet high and 12 feet wide, by Giorgione.

"The Virgin with the Child, enthroned under a canopy in the centre, is still in the severer style of his master, Giovanni Bellini, which may, perhaps, have induced Mr. Solly to ascribe to him a share in the execution. St. Peter and St. John the Baptist, who stand on the right hand, St. Sebastian and another saint on the left of the throne, as single figures, so that their outlines do not intersect each other, have that melancholy, noble gravity in character and expression, the freedom of the attitudes, fulness of the forms, the breadth of the masses of drapery, and the execution, so peculiar to Giorgione, by which he is entitled to the same place in the Venetian School as Leonardo da Vinci, rather earlier, in the Florentine and Milanese











No. 30.

BELLINI SCHOOL.—VIRGIN AND CHILD.

Schools—that is to say, the creator of the entirely perfected style of art. Three angels at the foot of the throne, playing on musical instruments, make an enthusiastic, melancholy impression. The landscape, with the grand mountain forms, the glowing horizon, is one of the finest of this kind of the Venetian School that I am acquainted with, and proves that Giorgione served Titian as a model. The flesh is of a brownish warm tone; the other very harmonious colours have extraordinary fullness and depth. This picture, which, in the essential parts, agrees with the few genuine works of Giorgione—for instance, St. Mark allaying a Storm, in the collection of the Academy of Venice—is, in my opinion, *the most important existing work of this great master*. Mr. Solly purchased it of the Balbi family, to whom it had come by inheritance from the Soranza family in Venice, which was among Giorgione's patrons."—*Art and Artists in England*. 1838. Vol. II.

Crowe and Cavalcasalle simply say it is by an early master of the Venetian School. Sir Charles Robinson, in his report, remarks:—

"I am not able to endorse Dr. Waagen's opinion in regard to another prominent, and indeed very remarkable work—the great panel representing the Virgin and Child enthroned, with four saints at the sides. Dr. Waagen, following the received attribution, believed this conspicuous picture also to be the work of Giorgione, and of his early time. Eminent foreign art critics, however, have since dissented from this conclusion, and it has been suggested that it may be the work of Giovanni Cariana, of Bergamo, a contemporary and imitator of Giorgione. I do not myself think it is by that painter, and the less so from having recently had the opportunity of studying the works of Cariana in his own town and district. In any case, the picture, setting aside its vast size, which renders it perhaps the most imposing oil picture known of the Giorgionesque following, is a work of great intrinsic merit. I am disposed, though with some reserve, to ascribe it to one of the Montagna family; doubtless in the long run the true authorship will be revealed to us."

In the *Magazine of Art* (Jan., 1890) Mr. Walter Armstrong writes:—

"It appears to me the most important work extant of Nicolo Rondinello, the pupil of Bellini, who established himself at Ravenna, and whose later style so strongly reflected the influence of Marco Palmezzano. The rudimentary composition, the heavy impasto, the Cimabue-like heads, with their round fat jowls, the peculiar chord of colour, the hang of the draperies, the open architectural installation—all these point to Rondinello, whose hand I cannot but think would long ago have been recognised had the panel not suffered so much from cleaning and restoration."

Dr. Frizzoni, judging from a photograph alone, is dissatisfied with any of these ascriptions—

"The painter," he says, "certainly must have been acquainted with Bellini, and with Montagna also perhaps. Some figures, chiefly St. John the Baptist and St. Peter, are reminiscent of Rocco Marconi, probably also a pupil of Bellini in his first time, to whom belongs a large and beautiful picture, 'The Descent from the Cross,' in the Academy of Venice."

In favour of the theory that the hand of Bartolommeo Montagna is visible in the work is the fact that it agrees very closely in composition and treatment, especially in Virgin and Child and choir figures, with the great altar piece in the Brera Gallery, Milan, signed *Opus Bartholomei Montagna*.

**30. MADONNA AND CHILD.** The Virgin, three-quarters length, in a red robe, with white veil over her head, guards with her arms the Holy Child, who, nude, stands on a marble balcony. The draperies have been coloured by a late hand, probably Carlo Dolci, but the flesh and marble are original Venetian work. The figures are similar in pose and expression to those in the "Holy Family," a signed picture of Giovanni Bellini in the Louvre, at one time in the possession of the Prince of Orange, and subsequently owned by Lord Northwick. On Panel—height, 23½ in.; width, 18 in. Graham-Gilbert Collection.

*It is of course a coarse & beastly work by G. da*

*Santa Croce, as I thought*

*2 yrs ago*

*There cannot be a question as to this.*

*B. rightly says by Mazzola*

*cf. Richter from the Institut CN: colour too bright + texture smoothed for Rond*

**Berchem.** Claes (Nicolaes) Berchem, 1620-1683. Dutch School.

CLAES PETERSZ. BERCHEM, or BERGHEM, one of the most distinguished landscape and animal painters of Holland, was born at Haarlem, and was trained under Van Goyen, Weenix, and others. The greater part of his subjects are taken from the mountainous regions of Italy, which he visited early in life, and where he seems to have derived sufficient inspiration to occupy his talent throughout his life, to the exclusion of almost every other influence. He also etched a number of plates, impressions of which are now rare and valuable.

**31. LANDSCAPE, WITH CATTLE, &c.** Hilly landscape, with precipitous rocks to the right hand, and stream winding in foreground, in which cattle, sheep, and goats are standing. A woman, in blue gown, on horseback, approaches to ford the stream, on the opposite side of which is a man with pack mules. Signed "Berchem." Canvas—height, 1 ft. 10 in.; width, 2 ft. 4 in. M'Lellan Collection.

In the opinion of Dr. de Groot this is the work of Michiel Carré.

**32. LANDSCAPE (EVENING EFFECT).** A mountainous landscape, in the light of the setting sun. The principal figures are a cowherd, with cattle, and a dog; and a man, on a mule, talking to another, who walks by his side. Signed "Berchem." Canvas—height, 19 $\frac{3}{4}$  in.; width, 2 ft. 1 in. M'Lellan Collection.

**33. BREAKING THE ICE ON A RIVER.** An ice-bound river, spanned by a dilapidated bridge, at the end of which is a ruined mill, with water-wheel, and other buildings. Snow-clad mountains in the distance. Two men, watched by two children, are engaged in breaking the ice; and on the road, at the river side, a man on a mule and a foot traveller in a red cap. Panel—height, 11 in.; width, 12 in. M'Lellan Collection.

**34. CROSSING THE FORD (Copy).** A hilly scene, with clump of trees; figures, cattle, sheep, &c., crossing a stream in the foreground—sunset. Panel—height, 10 $\frac{1}{4}$  in.; width, 12 $\frac{1}{2}$  in. M'Lellan Collection.

**35. LANDSCAPE, WITH FIGURES AND CATTLE.** In the foreground a ruined fortress, reached by a bridge, on which women lay out clothes. Various groups of sportsmen, cavaliers, country people, horse, goats, sheep, &c., with a mountainous landscape, seen through the arch. Signed "N. Berchem." Canvas—height, 2 ft. 4 in.; width, 3 ft. 2 in. Graham-Gilbert Collection.



**36. LANDSCAPE—VIEW NEAR TIVOLI.** The temple of Vesta is seen on a wooded, rocky height; two females (one milking a goat) and a male figure, with cows and sheep, occupy the foreground of a landscape bounded with distant mountains. Signed "Berchem." Canvas—height, 1 ft. 9 in.; width, 2 ft. 1 in. Graham-Gilbert Collection.

This work is enumerated in Smith's *Catalogue Raisonné*, and is esteemed one of the finest of Berchem's productions.

**37. LANDSCAPE, WITH CATTLE, &c.—"MILKING TIME."** A wooded landscape; two women, one milking a cow, the other with a milk pail on her head; sheep and cows. Signed "Berghem, 1645." Panel—height, 22 in.; width, 17 in. Graham-Gilbert Collection.

Dr. Bode considers this to be the work of Hendrik Mommers, in which opinion Dr. de Groot coincides.

**38. LANDSCAPE, WITH CATTLE, &c.—"GOING TO MARKET."** A rocky landscape, with distant lake, chateau, and hills; cattle, goats, and sheep, in foreground, driven by a man on a mule, accompanied by two other figures. Signed "N. Berchem." Canvas—height, 14 in.; width, 17½ in. Graham-Gilbert Collection.

**Blieck.** Daniel De Blieck. Dutch School. Died 1673.

DANIEL DE BLIECK, an architect and architectural painter, was probably a native of Middleburg, where he was Master of St. Luke's Guild in 1647-9, and where also he was buried. He was a man of varied talents, and published translations of Italian poetry in Dutch.

**39. INTERIOR OF A CHURCH.** A view of the interior of the Cathedral at Haarlem (?), with escutcheons and monumental erections against its round white columns. Signed "D. D. Blieck, A° 1650." On Panel—height, 9½ in.; width, 12½ in. M'Lellan Collection.

"A good picture, painted on wood, in the taste of Emanuel de Witte" (Waagen's *Art Treasures*, vol. iv., p. 458).

**Bloemaert.** Hendrik Bloemaert, 1601-1664. Dutch School.

HENDRIK, the son of a well-known artist—Abraham Bloemaert—was born in Utrecht, in St. Luke's Guild of which town he entered in 1630, and in 1643 he was elected Deacon. He occupied various important offices in his native town, in which he continued to reside throughout his life. He painted historical, scriptural, and familiar scenes of daily life.

**40. ST. JOHN THE BAPTIST.** Nude figure of a young man, seated under a tree, with a skin thrown over his loins. A lamb rests under the protection of his right arm. Beyond is a desert landscape. Signed "H.B., 1635" (?). On Canvas—height, 3 ft. 7 in.; width, 2 ft. 2 in. M'Lellan Collection.

**Bloemen.** Jan F. van Bloemen, 1662-1740. Flemish School.

VAN BLOEMEN, or BLOMMEN, was born in Antwerp, but apparently at an early age he repaired to Rome, where he lived and died. He devoted himself to the painting of landscapes, his style and subjects having considerable similarity to those of Gaspard Poussin, and not unfrequently his works have been mistaken for those of that eminent painter. Owing to the skill with which he rendered the distances in his landscapes he received the name *Orrizonte*. Two of his brothers were also artists, one of whom, known as Standaert, from painting battle-pieces, rose to some eminence.

**41. ITALIAN LANDSCAPE.** Beyond a stream which forms a waterfall is a wooded height crowned with buildings. Spires, &c., of a town in the distance. Foreground, figures and sheep. Signed "V. Blommen Roma." On Canvas—height, 2 ft. 5 in.; width, 3 ft. 2 in. M'Lellan Collection.

**42. ITALIAN LANDSCAPE.** Beyond a foreground of broken wall, trees, and figures, a river makes a sharp bend to the right; the rising ground of both banks occupied with buildings, and sheep and cattle are being driven between the river and the wall which enclose the nearest buildings. Signed "Blommen Roma." On Canvas—height, 2 ft. 4 in.; width, 3 ft. 1½ in. M'Lellan Collection.

**Boddington.** H. J. Boddington, 1811-1865. English School.

BODDINGTON was one of an artistic family named Williams, several of the members of which, besides himself, assumed different surnames, in order to prevent confusion arising as to their separate works. He painted, in a dexterous manner, principally views on the Thames and on Welsh rivers, exhibiting largely at the Royal Academy and at the Society of British Artists, of which latter body he was a leading member.

**43. A ROCKY LANDSCAPE—VIEW IN WALES.** A mountain stream tumbles in several cascades between rocky banks overhung by trees; in the stream two herons looking for their prey. Signed "H. J. Boddington, 1847." On Canvas—height, 3 ft. 6 in.; width, 2 ft. 8½ in. Euing Collection.

**Boddington, Jun.** English School.

Living artist, son of H. J. Boddington.



**44. LANDSCAPE—SUNSET.** A hilly landscape, with a brilliant sunset sky, in which the crescent moon is seen. A river reflects the glow of the sky and of a neighbouring clump of trees. A woman with a child on her back, and a dog, are crossing the stream on stepping-stones. Canvas—height,  $11\frac{1}{2}$  in.; width,  $15\frac{1}{2}$  in. Euing Collection.

**Bonifazio.** Bonifazio Veronese, . . . 1540. Italian-Venetian School.

The eldest of three artists, natives of Verona, bearing the same name, who practised in Venice during the sixteenth century. BONIFAZIO was a pupil of Palma Vecchio, and much of his work, his earlier productions especially, was confounded with that of his master. His pictures are to be found in the more important galleries of Italy and other countries.

**45. THE HOLY FAMILY.** The Virgin, seated in front of a portico, handing, to a knight in full armour (St. George), the Holy Child. On her right side are ~~St. Catherine~~ and St. John; the latter, semi-nude, pointing to a lamb resting in the foreground, by the side of which is an elongated cross with a scroll around it. On Panel—height, 2 ft. 10 in.; width, 3 ft. 10 in. M'Lellan Collection.

Dr. Waagen, who ascribed this picture to Giorgione, remarks on it in his *Art Treasures in Great Britain* (vol. iii., p. 289):—"The Virgin and Child, St. John and ~~St. Catherine~~. This picture agrees so much both in glow of colour and in treatment with a Holy Family by this master in the Louvre that, though more realistic in character, I have no hesitation in considering it an early work of the master." In previous editions of the catalogue this work was ascribed to Palma Vecchio. Dr. Bode inclines to view it as a production of Paris Bordone; and Dr. Frizzoni also fails to discover in it the character of Bonifazio. The work came from the Riccardi Palace in Florence.

**Bonington.** Richard Parkes Bonington, 1801-1828. English School.

It has been given to few artists to show more of promise and of actual accomplishment in their early years than was exhibited by BONINGTON in his very brief career. Born in Northamptonshire, he was trained in Paris, at the Ecole des Beaux Arts, and under Baron Gros. The second work he exhibited in the French Salon secured for him the reward of a gold medal. He visited Venice with the view of mastering the secrets of the great colourists, and there he painted the picturesque features of the city with remarkable brilliancy. Notwithstanding the brevity of his life, he produced a large amount of work, especially in water-colour, in which he combined the gorgeous colouring of the great Venetians with the minute fidelity of the Dutch masters.

**45A. IN A VENETIAN BALCONY.** Three figures (two men and a woman) in a balcony overlooking the Grand Canal, the Campanile and a cupola of St. Mark's in the distance. Height,  $6\frac{1}{4}$  in.; width,  $4\frac{1}{4}$  in. Presented by James Orrock, R.I.

Mary Magdalene

you, this is  
by Paris Bordone  
this rather  
muted. Still  
it is an  
important work  
of splendid  
colour.

**Bordone.** Paris Bordone, 1500-1571. Italian-Venetian School.

BORDONE, a Venetian painter, contemporary with and sometime pupil of Titian. He was an imitator of the style of Giorgione, and many of his works, portraits especially, have been confounded with productions of Titian. He exercised his art in connection with a wide range of subjects, both sacred and secular; but in the department of portraiture he was particularly happy and successful. He practised for some time in Paris, where he was patronised and knighted by Francis I.

**46. THE HOLY FAMILY.** The Virgin with the Child and St. Joseph; and, in worshipping attitude, two men, portraits, occupy the foreground. In middle distance are shepherds and their flocks; and in the background a landscape bounded by hills. Signed on a scroll *Pariss Bor...onus Taruisianus*. Panel—height, 1 ft. 11 in.; width, 2 ft. 8 in. Graham-Gilbert Collection.

**Both.** Andries Both, 1610?-1650. Dutch School.

ANDRIES BOTH was, according to some authorities, a younger brother, according to others he is said to have been a twin brother, of Jan Both, a famous landscape painter. Whatever may have been the truth in respect of their relations, it is certain that throughout their lives they were very closely associated, and in their death they were very little divided. The brothers learned the rudiments of art under their father, a painter on glass, and together they were placed under the instruction of Abraham Bloemaert. Together they journeyed to France and Italy, in which latter country Jan studied under Claude Lorrain, whose style he adopted, and Andries became a pupil of P. van Laar. The brothers worked together, Jan painting bright sunny landscapes, which Andries enlivened with exquisite figures. In 1650 Andries was drowned in a canal in Venice, whereupon Jan returned to their native town, Utrecht, and there he died in 1652.

**47. THE CHARITY DINNER.** A broad archway, with a flight of steps leading to the door of a monastery, around which a group of mendicants eat food doled out to them by a monk; the background is closed with buildings. Panel—height, 1 ft. 7 in.; breadth, 2 ft. 3½ in. Graham-Gilbert Collection.

An important picture, with both landscape and figures painted by A. Both—an unusual circumstance; but Dr. Bode considers it to be rather the work of T. Wyck, a Dutch artist, who painted Italian street scenes about the middle of the seventeenth century.

**Botticelli.** 1447-1510. Italian-Florentine School.

SANDRO, or ALESSANDRO FILIPEPE, popularly known as BOTTICELLI, after his first master, a jeweller. He became a pupil of Fra Filippo Lippi, and, like his master, painted Madonnas and religious subjects, and in later

life he executed mythological and allegorical pictures, being one of the first to attempt the latter class of work. He was employed in the decoration of the Sistine Chapel at Rome, where three of his frescoes still exist. Botticelli's works are held in very high esteem on account of the characteristic expression and fine drawing of his heads, the lively animation of the figures, and general dramatic force.

**48. THE ANNUNCIATION.** Within a vaulted building the Virgin stands, with head bowed down at the apparition of the Angel of the Annunciation, who comes flying toward her through a portico, beyond which is seen a landscape with hills. Rays of glory are also directed towards the Virgin. On Panel—height, 19½ in. ; width, 23 in. M'Lellan Collection.

"The figures are small in proportion to the architecture, and the colouring unusually grey, but otherwise a good picture" (*Waagen*).

**Boucher.** François Boucher, 1704-1770. French School.

BOUCHER was a native of Paris, and, excepting a short sojourn in Rome, with his friend Carle van Loo, he lived, practised, and died in that city. His period of activity coincided with the era of the gay and dissolute Court of Louis XV., and Boucher's art was a reflex of his time—brilliant, dashing, and unhealthy. In succession to Van Loo, he became Court painter, and he received other State appointments. He possessed a lively imagination and extraordinary facility of execution, it being estimated that he produced not less than 10,000 works, embracing scriptural, religious, and mythological subjects, landscapes, animal studies, decorative and ornamental designs, &c. His art was extremely popular during his life-time ; at his death his pictures fell into utter neglect and contempt, from which they slowly recovered.

**49. THE MUSE OF PAINTING.** Half-length female figure, with yellow hair, and bust semi-nude, palette and brush in her hands, engaged in painting. Canvas—height, 21½ in. ; width, 16½ in. M'Lellan Collection.

**50. LEDA AND THE SWAN.** Leda, semi-recumbent, on blue and yellow draperies, almost nude, pearls binding her yellow hair, clasps the swan in her arms. Canvas—height, 2 ft. 4 in. ; width, 3 ft. 2 in. M'Lellan Collection.

"Feeble and disagreeable in sentiment, though skilfully modelled in a silvery tone" (*Waagen's Art Treasures*, vol. iv., p. 462).

**51. AN ALLEGORY.** Nude female riding on a goat, supported by a satyr behind. To right, amorini disport themselves, and behind them a satyr with a cup in his hands ; to left, a reclining female holds aloft and beats a tambourine, while at her side is an amorino overturning a jar. Canvas—height, 24½ in. ; width, 35½ in. M'Lellan Collection.

**Breenberg.** Bartholomeus Breenberg, 1599-1659? Dutch School.

BREENBERG or BREENBORGH, a landscape painter, was a native of Deventer. He spent some time in Italy, many of his subjects being selected from the neighbourhood of Rome and the ancient ruins of the city itself. His style was formed under the influence of Elsheimer and Poelenborch, and he also was a pupil of P. Bril.

**52. LANDSCAPE**—"TRAVELLERS ENQUIRING THE WAY." A group of pedestrians on a roadway; to the right is a ruined Gothic tower, near which a flock of sheep are being driven by a shepherd. On Panel—height, 11 in.; width, 13 in. M'Lellan Collection.

"A very good picture for him. Warm, powerful, and clear" (Waagen's *Art Treasures*, vol. iv., p. 458).

**Brekelenkam.** Quirin Gerritsz van Brekelenkam. . . . 1668. Dutch School.

This painter was a native of Zwammerdam, near Leyden, the Guild of which town he joined in 1648. He is said to have been a pupil of Gerard Dou, but his works are more akin to the luminous productions of P. de Hooch. Brekelenkam continued to work in Leyden, and died there in 1668.

**53. DUTCH INTERIOR.** A spacious apartment lighted by two windows, with lady standing by a table, her hand extended towards a spaniel, which stands erect on its hind legs. Mantelpiece supported by caryatides, bed with red hangings, pictures on wall, etc. Panel—height, 14½ in.; width, 19½ in. Euing Collection.

**Bright.** Henry Bright, 1814-1873. English School.

HENRY BRIGHT was originally trained for the medical profession, but that path he early deserted for the more congenial walks of art. He settled in London, and became a member of the Institution of Painters in Water-Colours. In 1845 he first contributed to the Royal Academy, and thereafter he was a regular and popular exhibitor. Her Majesty the Queen became possessor of several of his works. As a landscape painter, in both oil and water colours, his work is somewhat conventional, but always skilful and attractive.

**55. SEA-PIECE**—"A ROCK-BOUND COAST." A precipitous sea cliff, with a stretch of rocky coast, against which a turbulent sea dashes. The rocks in the foreground are hollowed out into sea caves, and myriads of gulls and other sea birds career around or settle on ledges. Signed "H. Bright." On Canvas—height, 15½ in.; width, 2 ft. 6½ in. Euing Collection.



**Bril.** Paulus Bril, 1554-1626. Flemish School.

This artist was a native of Antwerp, in which town he received the elements of his art education. He followed his elder brother Matthew to Rome, and there soon surpassed him as a painter. He was much patronised by Pope Gregory XIII. and Clement VIII. Bril is known principally as a vigorous painter of cool green landscapes, enlivened with well-drawn figures, mythological groups, and animals. He married (1592) Ottavia Barra, became a Roman citizen, and was buried in Sta. Maria della Anima.

**56. A ROCKY LANDSCAPE.** A wild mountain scene, with its rugged precipices occupied with fortified and castellated buildings. In the foreground are shepherds, a group of pilgrims, poultry, sheep, &c. A mountain torrent crossed by a bridge, a mill, and other erections, also form part of the composition. Signed "Pa. Brilli, 1602." On Copper—height,  $11\frac{1}{2}$  in.; width, 15 in. M'Lellan Collection.

**Brooking.** Charles Brooking, 1723-1759. English School.

BROOKING began life as a workman in Deptford Dockyard, where he acquired that accurate knowledge of ships which became of so much service in the walk of art—marine painting—which he cultivated. He was only coming into notice as a bright, crisp, and spirited painter of sea pieces, when he died at the early age of 36. Many of his works have been engraved.

**57. SEA-PIECE.** An English frigate off a low coast, on which fortifications are seen; in the distance is a Dutch war frigate. Signed "C. Brooking, P." On Canvas—height,  $19\frac{1}{2}$  in.; width,  $17\frac{1}{2}$  in. Euing Collection.

**Brueghel.** Jan Brueghel, 1568-1625. Flemish School.

This artist, popularly known as Velvet BRUEGHEL (*de Fluweelen*), from his partiality for that textile, was an eminent member of a numerous artistic family, and the friend and associate of Rubens, the younger Teniers, and the other principal Flemish painters. He excelled in painting flowers, fruit, and foliage, all which he rendered with rare skill and precision. Rubens himself painted the figures in many landscapes, garlands, &c., by Brueghel, but his chief *collaborateurs* were H. van Balen and Rottenhamer, joint works with whom are very numerous. He was born in Brussels, studied in Italy, and practised in Antwerp, where he died, leaving a large family, one of his daughters having married the younger Teniers.

**58. THE TRIUMPH OF BACCHUS.** Bacchus, with a wreath of vines around his temples and holding aloft a wine-cup, is carried triumphantly in a procession of bacchanals, nymphs, and amorini. The procession passes through a woody glade, and the foreground is strewn with wine-cups, tazzi, and other vessels. Figures by Rottenhamer. On copper—height, 11 in.; width  $15\frac{1}{2}$  in. M'Lellan Collection.

**59. BACCHANALIAN PROCESSION.** The youthful Bacchus, mounted on a tiger led in procession by amorini, and accompanied by Pan, who carries fruit in his arms. The procession passes under a grape-vine, the fruit of which is being plucked and collected with other fruits. To the right a dog goes in front of the procession towards an open country, through which flows a river. Figures by Rottenhamer. On copper—height  $13\frac{1}{2}$  in.; width,  $19\frac{1}{2}$  in. Euing Collection.

**60. NYMPHS BRINGING OFFERINGS TO VENUS.** Venus nude, seated in front of a red curtain held up by two flying cherubs; nymphs and amorini collect and bring to her offerings of flowers, fruit, and corn, the foreground being strewn with a profusion of all kinds of fruit. The landscape typifies the seasons, two distant vistas representing Winter and Autumn respectively. The figures are by Rottenhamer. On Panel—height, 2 ft. 4 in.; width, 3 ft. 8 in. M'Lellan Collection.

See also No. 410.

**Burnet.** John Burnet, 1784-1868. Scottish School.

JOHN BURNET, a native of Edinburgh, the friend and fellow-student of Sir David Wilkie, is much better known as a line engraver than in his capacity of painter. His most popular and best engravings are after Wilkie, whose humour and spirit he transcribed with admirable fidelity. He occasionally exhibited pictures at the Royal Academy, and in 1837 he painted, for the Duke of Wellington, "Pensioners celebrating the Battle of Waterloo," as a companion piece to Wilkie's "Chelsea Pensioners." Burnet was also the author of several well appreciated works on practical art, besides numerous essays on art subjects.

**61. TAM O' SHANTER.**

"The landlady and Tam grew gracious,  
Wi' favours secret, sweet, and precious;  
The Souter tauld his queerest stories,  
The landlord's laugh was ready chorus."

On Panel—height,  $8\frac{1}{2}$  in.; width  $11\frac{1}{2}$  in. Euing Collection.

**Calcar.** Johannes Stephan von Calcar, called Giovanni Calcar, 1499-1546. Italian-Venetian School.

CALCAR or CALCKER, so called after his native place in the Duchy of Cleves, was a pupil of Titian. As a portrait painter he is deemed worthy to occupy the same platform as his great master, but his authentic works are very few. He designed the figures for the anatomical works of Vesalius.

**64. PORTRAIT OF A YOUNG MAN.** Three-quarters length figure, erect, holding in his right hand a letter, the left resting on his side. On the stone of his finger-ring are three poppy heads and the initials M.V.B. On canvas—height, 3 ft.  $1\frac{1}{2}$  in.; width, 2 ft.  $6\frac{1}{2}$  in. Graham-Gilbert Collection.

This portrait is a replica of the picture preserved in the Louvre, in which the shield of the family, *del Buono* of Venice, is seen on the column to the right.

**Camuccini.** Vincenzo Camuccini, 1773-1844. Modern Roman School.

CAMUCCINI, a native of Rome, in his early days devoted much attention to the study of the great works of the Italian artists with which his native city abounds. Impelled by the example of the French artist David, he early began to paint subjects from ancient Roman history—the Death of Julius Cæsar, No. 66 in this Gallery, of which a replica exists in the Palazzo Reale, Naples, having been painted at the age of 24. He obtained eminence also as a portrait painter, having had many prominent sitters. While in composition and design Camuccini was happy and successful, his colouring is crude and inharmonious.

**65. ROMAN LADIES BRINGING GIFTS INTO THE TREASURY.** Within a classical building a number of Roman matrons hand over to patrician citizens their jewellery and personal ornaments for the defence of the empire. One mother encourages her little daughter to deprive herself of her earrings for the same patriotic object. On Canvas—height, 2 ft. 5 in.; width, 4 ft. 3 in. Bequeathed by Mrs. Douglas of Orbiston.

**66. DEATH OF JULIUS CÆSAR.** The Emperor attacked in the Senate by a group of Conspirators, including Brutus, Cassius, and many of the Senators, falls under their daggers at the base of the statue of Pompey. The spectators show symptoms of the liveliest horror and amazement. Niches in the wall are occupied with statuary figures. On Canvas—height, 2 ft. 5 in.; width, 4 ft. 3 in. Bequeathed by Mrs. Douglas of Orbiston.

**Campagnola.** Domenico Campagnola, 1482-15.... Italian-Venetian School.

A native of Padua, Campagnola was a pupil of Titian, and he became an artist not unworthy of his great teacher. More than any of the painters of the period, he was imbued with the spirit of Giorgione, and no other so successfully mastered the secret of that lofty artist's glowing colour. Campagnola was a very skilful draughtsman, and many of his drawings have been attributed to Titian. He also attained a high reputation as an engraver.

*Unfinished,  
it is by  
Romanino  
(B.B. T. apu)*

**67. THE MUSICIANS.** Seated in a meadow two men—one in red turban, with violin; the other bareheaded, with violoncello—making music. Background—dark trees to right; open landscape, with houses on horizon line, to left. The figures have been supposed to be portraits of Titian and Giorgione. On Panel—height, 21½ in.; width, 16½ in. Graham-Gilbert Collection.

The attribution of this picture, formerly given to "School of Giorgione," to Campagnola is due to Dr. Gronau (see *Gazette des Beaux Arts*, November, 1894).

**Canaletto.** Bernardo Canaletto, 1720-1780. Italian-Venetian School.

BERNARDO BELOTTO DE CANALETTO, born in Venice, was a nephew of the famous Antonio Canaletto, by whom he was instructed in art. Bernardo imitated the subjects and manner of his uncle, and he settled in Dresden, where, under the name of Count Belotto, his architectural views, etc., were highly appreciated.

**68. AN ARCHITECTURAL COMPOSITION.** In the foreground massive remains of classical architecture and monumental sculptures, including a lion, etc., which are being examined by various persons; the city, with its spires, etc., in middle distance; and beyond, the sea. A similar composition is No. 135 in the National Gallery, London, and there is another in the Fitzwilliam Museum, Cambridge, in both cases attributed to the better-known uncle, Antonio. On Canvas—height, 1 ft. 9 in.; width, 2 ft. 4½ in. M'Lellan Collection.

**Cantarini.** Simone Cantarini, 1612-1648. Italian-Bolognese School.

CANTARINI, known also as Il Pesarese, having been born at Orpezza, near Pesaro, devoted himself to the study and imitation of the works of Guido. He was an industrious worker, and, although he died at the early age of 36, his pictures are numerous. His principal subjects are scriptural.

**69. VIRGIN AND CHILD, WITH ST. ANN.** The Holy Child, nude, seated on a wooden couch, stretches out his hand for two cherries which St. Ann offers; the Virgin, dressed in a red robe, with a white striped neckerchief, and a green cloak, regards him intently; St. Ann has a yellow cloak, the hood of which is drawn over her head. On Canvas—height, 3 ft. 1 in.; width, 4 ft. 4 in. M'Lellan Collection.



**Cappelle.** J. Vander Cappelle, 1624-1679. Dutch School.

This eminent marine artist was a contemporary of Vandewelde the Younger and Bakhuizen, and equally with them a great painter of marine subjects. The son of a dyer, he succeeded to his father's business, in which he amassed great wealth. He acquired a very valuable collection of pictures, drawings, and other art objects, chiefly the work of his illustrious friends and contemporaries. He was married in his native city, Amsterdam, in 1653, on which occasion he received the freedom of the town; he bought a house there in 1661; and he continued to paint there or at Haarlem up to the date of his death, which occurred in Amsterdam in December, 1679.

**70. VESSELS IN A CALM.** The mouth of a Dutch river showing both shores, and the sea in the distance. In foreground a rowing boat manned and a sloop lowering sail; another craft and a small boat are close to the right shore. On Panel—height, 13½ in.; width, 17½ in. M'Lellan Collection.

**Carpioni.** Giulio Carpioni, 1611-1674. Italian-Venetian School.

CARPIONI was a native of Venice, and as an artist is reckoned among the followers of the majestic Paolo Veronese. He painted historical, mythological, and bacchanalian subjects, and portrayed the human figure with much accuracy, vigour, and power of expression.

**71. MARINE MYTHOLOGICAL GROUP.** Venus, attended by Cupid with his torch, is borne aloft by Neptune and Nereids; Æolus under a rock; Triton blowing his horn; a satyr and various goddesses are also represented in the group. On Canvas—height, 28 in.; width, 34½ in. M'Lellan Collection.

**Carracci.** Annibale Carracci, 1560-1609. Italian-Bolognese School.

ANNIBALE CARRACCI, a native of Bologna, aided by his brother Agostino and his cousin Lodovico, was founder of the famous school of the Carracci—whence the so-called Eclectics sprang—among whom are reckoned Domenichino, Guido, Albani, Guercino, etc. He studied the works of Correggio, Titian, Paolo Veronese, and other great masters, and the influence of their various manners are clearly traceable in his productions. About eight years of his life were devoted to painting the frescoes in the Farnese palace in Rome; and these works are esteemed among the finest examples of that branch of art.

**72. THE AGONY IN THE GARDEN.** The Saviour, in a red robe, with a blue cloak, in a fainting attitude, is supported by an angel, who in his right hand holds a cup. On copper—height, 6 in.; width, 9 in. M'Lellan Collection.

### Catena. Vincenzo Catena, ...1531. Italian-Venetian School.

VINCENZO DI BIAGIO, known as Catena, was a native of Treviso, whence sometimes he signs his works *Vincentius da Tarvixio*. He was educated in Venice under Giovanni Bellini, whose influence is manifest in many of his works. In 1495 he was appointed to help Bellini and Vivarini in the decoration of the Council Hall of the Ducal Palace in Venice.

**73. VIRGIN WITH THE HOLY CHILD, THE MAGDALENE, AND SAINT.** The three female figures half length: the Virgin in the centre, with white head-dress tied under her chin, blue mantle and red robe under. The Magdalene, with three plaits of yellow hair, olive mantle, and dark robe. The Saint has a yellow head-dress with myrtle wreath and rich jewelled stomacher. The Holy Child is nude on the Virgin's knee. On Panel—height, 1 ft. 11 in.; width, 2 ft. 9 in. M'Lellan Collection.

An excellent example of the early Venetian work, showing great precision of detail and richness of colour. The picture has been ascribed to Cima de Conegliano, of which attribution Dr. Waggen remarks, "All I can say is that the picture belongs to the School of Giovanni Bellini." The figures of the Virgin and Child are, however, the same as in a signed picture in the Ducal Palace, Venice. A similar picture, signed, is in the Royal Institution collection of Liverpool, now in the Walker Gallery of that City.

### Cattermole. George Cattermole, 1800-1868. English School.

This distinguished painter in water colours was born in a small Norfolk village, and at an early age he devoted himself to the study and delineation of the architectural and other antiquities of his native county. With increasing experience his studies took a wider range, and in addition to the production of a great variety of historical drawings, he devoted his talents to book illustration, his work for the *Waverley Novels*, and later for the works of Dickens, being well known. Till 1850 he was a steady supporter of the Water Colour Society, and he exhibited only once—an oil painting—at the Royal Academy.

**74. THE REFECTORY OF THE MONASTERY.** The interior of the refectory of a monastic establishment with the brethren seated at a meal. A female mendicant with a child in her arms and three others around her receiving alms from the superior. Signed G.C., 1852. In water colours. Height, 11 in.; width 23 in. Presented by James Orrock, R.I.

### Cesari. Guiseppe Cesari, 1560-1640. Italian-Neapolitan School.

CESARI attained a great reputation early in his career, and became the acknowledged rival of the Carracci and Carravaggio. He visited Paris, where he was patronised by Cardinal Richelieu; and being by Louis XIII. created Chevalier of the Order of St. Michael, he became known as the *Cavaliere d'Arpino*. He painted scriptural, ecclesiastical, and historical subjects, some of his fresco work being on a very large scale.

**75. THE ARCH-ANGEL MICHAEL SUBDUING EVIL SPIRITS.** The Arch-Angel, in military costume, with sword and shield, hurls the rebellious Spirits through the air; writhing dragons and demons are seizing the bodies. On Copper—height, 1 ft. 10½ in.; width, 1 ft. 4 in. M'Lellan Collection.

**Chalmers.** George Paul Chalmers, R.S.A., 1833-1878. Scottish School.

GEORGE PAUL CHALMERS, R.S.A., was born in Montrose on 12th November, 1833, in surroundings of a lowly order. His father, a seafaring man, however, was successful, and, rising to be captain of a coasting brig, the family lived far above discomfort till his death, which occurred in December, 1848. Young Chalmers began life as apprentice to a ship chandler, but from his tenth year onwards he ceaselessly experimented in art, drawing portraits and the like. His earliest oil portrait is dated 1851. After a long struggle Chalmers scraped together all the money he could make out of painting a few portraits and a subscription sale of his works, and, on 16th November, 1853, left Montrose for Edinburgh. On that day he entered the class of Robert Scott Lauder, master of the Trustees' Academy; and he made his last appearance there on 30th June, 1856. He first exhibited in the R.S.A. in 1855, and down to 1872 was a fairly regular exhibitor of portraits and works in *genre*. In that year he first exhibited landscape, although from boyhood he had practised every branch of art, painting landscapes from memory, or "out of his head;" and improving himself in portraiture in front of a mirror. After 1863 his reputation rapidly spread, and down to his death in 1878 (by accident or violence is not known) his life was one of ceaseless activity. In 1867 he was elected Associate of the Royal Scottish Academy, and he was made a full member in 1871. He was so conscientious a workman that for the M'Gavin portrait, in this Gallery, he had more than ninety sittings. Chalmers was a born colourist, the most subtle Scotland has produced, as Phillip was the most brilliant. His more important landscapes—such as "The End of the Harvest" and "Running Water"—are in private collections. "The Legend," his chief work in *genre*—unfinished after fourteen years' intermittent labour—is in the National Gallery, Edinburgh.

**76. PORTRAIT OF JOHN M'GAVIN.** Half length, full face, life size, seated. Signed "G. Paul Chalmers, 1875." On Canvas—height, 3 ft. 5½ in.; width, 2 ft. 7 in. Presented by the beneficiaries under the will of Janet M'Gavin.

John M'Gavin, a native of Kilwinning, was for about 35 years an extensive miller and grain merchant in Glasgow. He took a keen and generous interest in art and artists, and he formed a very valuable private collection of pictures. He besides acted as treasurer to the Institute of the Fine Arts, to which corporation he bequeathed £5,000; and he further bequeathed to this Gallery the picture, No. 259, "A Coming Storm," by John Linnell. Mr. M'Gavin was deeply interested in the cause of temperance and in the promotion of other social and philanthropic movements.

**Cignani.** Carlo Cignani, 1628-1719. Italian-Bolognese School.

One of the latest artists of the Italian school in the period of its decadence, Cignani was a pupil of F. Albani, but he also made a study of the works of

Guido, the Carracci, Correggio, Titian, and others. He attained considerable reputation during his life-time, and was, under the patronage of Pope Clement XI., appointed Principal of the Academy of Bologna.

**81. THE MADONNA OF ST. JEROME**—"IL GIORNO." Correggio's famous Altar-piece at Parma, copied by Cignani (*See* CORREGGIO).

**77. DEATH OF CLEOPATRA.** Figure three-quarters length, nude body. She holds one hand against the breast which the asp is in the act of biting. On Canvas—height, 4 ft. 1½ in.; width, 3 ft. M'Lellan Collection.

**Correggio.** Antonio Allegri, 1494-1534. Italian-Lombard School.

ANTONIO ALLEGRI, popularly known as CORREGGIO—that being the name of his birth-place—was one of the most skilful and accomplished of all Italian painters. In luminous harmony of colour, in foreshortening and modelling figures, and in arranging light and shade, he attained a perfection such as never before nor since has been reached by any artist. He is especially famous for the grace and sweetness of his female figures; but he is so delighted to display his peculiar powers, that many of his compositions are seriously injured by affectation and mannerisms. His figures are strained in their attitude, and in the expression of countenance there is more of earthly beauty than of divine grace. In addition to great frescoes, and scriptural and mythological pictures, he painted some portraits.

**79. ECCE HOMO.** Head of the Saviour, crowned with thorns, the eyes closing, and the face overspread with the pallor of death. A red mantle is fastened at the neck, and over the left shoulder is a sceptre. On Copper, circular—12 in diameter. Graham-Gilbert Collection.

**80. VIRGIN AND CHILD (Copy).** The Virgin, with a turban on her head, seated on the ground, bending over the sleeping child; a white rabbit in the left corner. On Canvas—height, 20 in.; width, 14½ in. M'Lellan Collection.

**81. THE MADONNA OF ST. JEROME**—"IL GIORNO." An excellent copy of the very famous picture so called, preserved in the Museum at Parma. This work, esteemed Correggio's masterpiece, embraces figures of the Virgin and Child, Mary Magdalene bending forward to embrace the infant Saviour, St. John, and others. This copy was executed by Carlo Cignani (*See* CIGNANI). On Panel—height, 5 ft. 11 in.; width, 4 ft. 2 in. M'Lellan Collection.

**82. THE MADONNA OF ST. JEROME.** Reduced study by J. Graham-Gilbert. On Canvas—height, 19 in.; width, 13½ in. Graham-Gilbert Collection.

**83. THE MADONNA OF ST. JEROME.** Study of a portion (Magdalene and Child), by J. Graham-Gilbert. Canvas—height,  $14\frac{1}{2}$  in. ; width,  $11\frac{3}{4}$  in. Graham-Gilbert Collection.

**84. THE MADONNA DELLA SCODELLA ; OR, THE REPOSE IN EGYPT.** A reduced copy, by J. Graham-Gilbert, of the celebrated picture in the Parma Museum. On Canvas—height,  $19\frac{1}{2}$  in. ; width,  $12\frac{3}{4}$  in. Graham-Gilbert Collection.

**85. THE REPOSE IN EGYPT.** Study of a portion by J. Graham-Gilbert. On Canvas—height, 11 in. ; width, 16 in. Graham-Gilbert Collection.

**86. THE VIRGIN IN CONTEMPLATION.** Study by J. Graham-Gilbert. The infant lies on a bed of straw, and the Virgin kneels over him in rapt adoration. Landscape and architectural remains in background. On Canvas—height, 2 ft. 7 in. ; width, 2 ft. 1 in. Graham-Gilbert Collection.

**87. MADONNA AND CHILD.** A study by J. Graham-Gilbert. The Virgin (three-quarters length figure) with the Holy Child on her knee ; he plays with her finger. On Canvas—height,  $10\frac{1}{2}$  in. ; width,  $8\frac{1}{2}$  in. Graham-Gilbert Collection.

**88. HEAD OF AN ANGEL.** Portion of a fresco from the ruined apse of the Church of St. John, at Parma, in which Correggio painted the great fresco, "The Vision of St. John." Height, 1 ft. 11 in. ; width,  $13\frac{1}{2}$  in. M'Lellan Collection.

**Cox.** David Cox, 1783-1859. English School.

Cox, the son of a whitesmith, was born in the neighbourhood of Birmingham, and being a delicate lad, he was apprenticed to a maker of Birmingham jewellery. That occupation he early abandoned, and found employment as an assistant scene painter, first in Birmingham and subsequently in London. Theatrical life did not harmonise with his quiet homely disposition, and a more congenial sphere he found in the teaching of drawing, eking out his scanty earnings by the sale of his own works. His masterly powers soon made themselves felt, and his circumstances and position steadily improved. His later years he resided in the neighbourhood of Birmingham, but he spent much of his time in Wales—Bettws-y-coed and its Inn, "The Royal Oak," having been made famous by his connection with them. Cox painted with a remarkably vigorous and facile brush, both in oil and water colours, but it was in the latter medium that he attained his greatest triumphs.

**89. A WELSH STREAM.** Stream flowing towards the foreground, and bending to the right. On left, middle distance, trees, steep bushy bank, and rising ground behind. Water colour. Height,  $14\frac{1}{4}$  in. ; width, 21 in. Presented by James Orrock, R.I.



**90. THE MILL SLUICE.** An old half-timbered house with, to the right, a gable with three Elizabethan chimney tops, to the left a farm out-house. In the foreground a man raising a water sluice, the water flowing away to the right. Water colour—height,  $10\frac{1}{4}$  in. ; width,  $13\frac{3}{4}$  in. Presented by James Orrock, R.I.

**91. THE WATERING TROUGH.** By a rustic wayside a stone trough out of which a man drinks, while another sits on its brink. Behind, trees and a female seated on a ledge of rock ; and beyond, a house in bright sunlight. Lofty hills in the background. Water colour. Signed David Cox, 1845. Height,  $8\frac{1}{2}$  in. ; width,  $11\frac{1}{4}$  in. Presented by James Orrock, R.I.

**92. A MOORLAND SCENE.** A wide stretch of bare country rising towards the back with a house in the middle distance. Approaching the foreground a party of two men on horseback and two on foot with dogs. Water colour. Height,  $7\frac{1}{4}$  in. ; width, 12 in. Presented by James Orrock, R.I.

**Crayer.** Gaspard de Crayer, 1584-1669. Flemish School.

This artist was a native of Antwerp, and a contemporary and friend of Rubens and Vandyck. He studied in Brussels, under Raphael Coxie, and to the churches of that town and its neighbourhood he contributed a great number of religious paintings. Late in his life he settled in Ghent, where he died, after a life of great productive activity, at the advanced age of 86 years.

**93. VIRGIN AND CHILD ENTHRONED.** The Virgin, with the Child in her lap, elevated on an over-arched balcony, being crowned by a cherub and attendant angels and saints. On Canvas—height, 2 ft.  $3\frac{1}{2}$  in. ; width, 1 ft. 4 in. M'Lellan Collection.

**Craig.** Alexander Craig, died 1878. Scottish School.

A portrait painter who lived and practised in Glasgow during the earlier half of the present century.

**94. THE POET, THOMAS CAMPBELL.** A three-quarter length portrait of the poet, standing with his left hand resting on a writing table. On Canvas—height, 4 ft.  $1\frac{1}{4}$  in. ; width, 3 ft.  $3\frac{1}{2}$  in.

**Creswick.** Thomas Creswick, R.A., 1811-1869. English School.

Creswick, who was a native of Sheffield, received his earliest art instruction from J. V. Barber of Birmingham. He devoted himself exclusively to



landscape painting, and delighted in the picturesque features of his native country. In 1842 he was elected an Associate of the Royal Academy, and he was elevated to the full membership in 1850.

**95. SEA-BEACH SCENE.** A sandy beach, with groups of fishermen; to the right, steep cliffs; and in the middle distance a seaport or fishing village. Signed "T.C." On Canvas—height, 18 in.; width, 2 ft. 5½ in. Euing Collection.

**Cuylenborch.** Abraham van Cuylenborch, died 1658. Dutch School.

CUYLENBORCH was a landscape painter, probably native of Utrecht, into the St. Luke's Guild of which he was admitted in 1639. His favourite subjects were landscapes of an Italian cast, into which he introduced cattle, shepherdesses, fragments of classical statuary, etc. He painted in a clear golden tone, and as his works possess much similarity of character to those of Poelenborch and Breenberg, they are frequently passed under one or other of these names. He was buried at Utrecht, 22nd November, 1658.

**96. INTERIOR OF A CAVE.** A lofty and spacious cave, partly supported by hewn classical pillars, with sculptured monumental remains and fountain, cattle, figures, etc. Signed in monogram, "A.V.C., f. 1641." Panel—height, 15½ in.; width, 13 in. Euing Collection.

**Cuyp.** Aalbert Cuyp, 1620-1691. Dutch School.

AALBERT CUYP was a native of Dordrecht, where he was trained by his father, who also was a painter. He is distinguished among all Dutch painters by his rendering of atmospheric effects, and the rich glow of sunshine—especially of morning and evening level lights. He painted a wide variety of subjects—in his early years devoting himself to still life, birds, flowers, fruits, and portraits, and later he executed human figures, animals (in which he greatly excelled), and landscapes. The scriptural subject, No. 93, "Christ riding into Jerusalem," in this Gallery, is the only known instance of a religious painting by Cuyp.

**97. CHRIST RIDING INTO JERUSALEM.** From the near gate of the city and along the road the people throng to meet the Saviour, climbing into the trees, and strewing garments and branches under the feet of the ass on which He rides. An evening glow is on the sky, and the hills, walls, and towers are flooded with its golden light. Signed "A. Cuyp." On Canvas—height, 2 ft. 4 in.; width, 3 ft. M'Lellan Collection.

"Although this subject is not within the sphere of this painter's talents, yet the warm and clear colouring and masterly treatment are worthy of notice" (Waagen's *Art Treasures*, vol. iii. p. 289).

**98. HEAD OF AN OX.** Evidently a fragment from some large picture. On Canvas glued on wood—height, 8 in. ; width, 9½ in. Euing Collection.

**99. A PASTORAL LANDSCAPE.** The foreground is occupied with cows resting, a woman milking a cow, and other figures ; to the right is an open landscape, and on the left ruined buildings. On Panel—height, 13 in. ; width, 20 in. Graham-Gilbert Collection.

**100. A PASTORAL LANDSCAPE.** Foreground, cows, cowherd, a milkmaid with pails, and sheep within an enclosure ; beyond which, a deep landscape bounded by hills ; buildings to the right ; evening effect. *Pendant to No. 99.* On Panel—height, 13½ in. ; width, 20 in. Graham-Gilbert Collection.

Nos. 98, 99, and 100 are, according to Dr. Bode, not the work of Cuyp.

**Cuyp.** Benjamin Gerritz Cuyp, 1612-1652. Dutch School.

An uncle of the famous AALBERT CUYP, BENJAMIN was one of the minor artists of the Netherlands, concerning whose career little is known. He was born and resided in Dordrecht, to the St. Luke's Guild of which he was admitted in 1631. In his pictures the influence of Rembrandt and the elder Teniers can be traced. "He shows," says Dr. Bredius, "a regrettable predilection for vulgar types, his apostles are vagabonds, and his angels rowdies. Pictures by B. Cuyp are in the Rijks Museum, Amsterdam ; the Hermitage, St. Petersburg ; and in other continental galleries.

**101. THE QUACK DOCTOR.** The pseudo practitioner is operating on the scalp of his unfortunate patient, whose countenance betrays great alarm and excitement ; a dwarf attendant shuts his eyes to the disagreeable scene, while a cloaked and hooded female looks on with great composure. Signed "Cuyp 1645." On Panel—height, 1 ft. 5¼ in. ; width, 1 ft. 2¾ in. Euing Collection.

**De Wint.** Peter De Wint, 1784-1849. English School.

Of Dutch descent, DE WINT was born at Stone in Staffordshire. He studied art first under John Raphael Smith, the celebrated mezzotint engraver, and in 1807 he entered the schools of the Royal Academy. In 1810 he joined the Water Colour Society, and although he occasionally painted in oil, his favourite medium, and that in which he attained his high reputation, was water colour. He had a strong affection for his native county, in which, and in the level meadows of its neighbour, Lincolnshire, he found ample materials for his quiet but subtle brush.

**104. HAYMAKERS.** Field with, in the foreground, men cutting hay ; further off, hayricks ; to the right and left, trees ; background,

a level woody landscape, with, toward the right, a village and square church tower. Water colour—height, 8 in. ; width, 16 in. Presented by James Orrock, R.I.

**105. A LINCOLNSHIRE LANDSCAPE.** In foreground, a grassy field ; towards the left, a house gable among trees ; middle distance, woody, with square church tower and roofs of village houses appearing over the tree tops ; distance, fields dotted with houses. Water colour—height,  $8\frac{3}{4}$  in. ; width,  $17\frac{3}{4}$  in. Presented by James Orrock, R.I.

**106. LANDSCAPE WITH POND AND SLUICE.** Man fishing by the side of the sluice ; house and trees to left ; canal lock, mast of boat, and figures in middle distance ; beyond, a windmill, square church tower, and hamlet. Water colour—height,  $9\frac{3}{4}$  in. ; width,  $14\frac{1}{4}$  in. Presented by James Orrock, R.I.

**107. HILLY LANDSCAPE.** A range of wood covered heights rising from a river which flows towards the left ; in the foreground, to the left, a mass of rock and several blasted trees ; and to the right, a group of three figures and a waggon, with a white horse unyoked standing by it. Water colour—height, 18 in. ; width, 35 in. Presented by James Orrock, R.I.

**Dolci.** Agnese Dolci, died 1688. Italian-Florentine School.

AGNESE DOLCI was the daughter of a renowned Florentine painter—Carlo Dolci. (See below). The daughter is chiefly known as a copyist of her father's pictures, which were for the most part heads of the Saviour and the Virgin, and other scriptural figure subjects.

**108. ECCE HOMO.** Head of the Saviour, crowned with thorns, with upturned, patient eyes. Copy from Carlo Dolci. On Copper, oval—height,  $11\frac{3}{4}$  in. ; width,  $8\frac{3}{4}$ . M'Lellan Collection.

**Dolci.** Carlo Dolci, 1616-1686. Italian-Florentine School.

DOLCI was a painter of the late Florentine School, who devoted his talents to figure subjects, principally scriptural ; and these he painted with great care and finish, in a spirited and tender but somewhat affected manner.

**109. HERODIAS WITH THE HEAD OF JOHN THE BAPTIST.** Three-quarter female figure, nearly life size, in a green robe, with jewelled stomacher and wide sleeves of the 17th century, bearing, with averted head, in her hands a charger, in which is the head of the Baptist. A replica of the picture which has been in the Dresden Collection since 1742. On Canvas—height, 3 ft. 11 in. ; width, 3 ft.  $1\frac{1}{2}$  in. From the sale of the Stourhead Relics, Hoare Collection ; purchased through Sir Charles Robinson.

**110. ADORATION OF THE MAGI.** The Holy Child, supported by Mary and attended by Joseph, is being offered the gifts and adoration of the three wise men, who, richly habited, are in a kneeling attitude; attendants are behind, and overhead cherubs with wreaths; the figures are in a cave, with an opening on the right to the clear blue sky. On Canvas—height, 4 ft. 1½ in.; width, 2 ft. 11¼ in. M'Lellan Collection.

**Domenichino.** 1581-1641. Italian-Bolognese School.

DOMENICO ZAMPIERI, known as Domenichino, was born at Bologna in 1581, and studied in the School of the Carracci. In the beginning of the seventeenth century he went to Rome, where he soon earned a great reputation, first coming into prominent notice through painting a fresco of the Flagellation of St. Andrew. The greatest picture by Domenichino is the "Communion of St. Jerome in the Church at Bethlehem." It was painted about 1614, and is now in the Vatican, opposite the great picture "The Transfiguration," by Raphael. Domenichino was engaged during the later years of his life at Naples, where he was much persecuted by his rivals, and there is reason to suspect that his death was caused by poison, administered by the agents of a confederacy of Neapolitan painters, known as "the Cabal of Naples."

**112. ST. JEROME IN THE DESERT.** The saint, seated under the shadow of a rock, writing on a scroll. Cross in front of him, a cardinal's hat at his feet, and near him the lion; behind, open landscape view, river, and distant mountains. On Panel—height, 17 in.; width, 23 in. M'Lellan Collection.

**Donaldson.** Andrew Donaldson, 1790-1846. Scottish School.

DONALDSON was born at Comber, near Belfast; but during his infancy he was brought to Glasgow, where in his early years he was employed in a cotton factory. Eventually he devoted himself entirely to art as a teacher and as a painter. He wrought principally in water colours, his subjects being rural villages, mills, and picturesque scenery. He ultimately attained a high position among Scottish landscape artists.

**113. OLD THEATRE ROYAL, QUEEN STREET, GLASGOW, AFTER THE FIRE IN JANUARY, 1829.** The wreck of a classical building, with Ionic columns still standing. The theatre was designed by David Hamilton. On Canvas—height, 1 ft. 6 in.; width, 2 ft. M'Lellan Collection.

**114. A SCOTCH HIGHLAND VILLAGE.** A hamlet lying at the foot of a range of hills. In the foreground, a picturesque but half-ruined thatched cottage, outside which two women and a child; a man on a white horse approaches the door, and along the road are other figures. On Canvas—height, 1 ft. 7 in.; width, 2 ft. M'Lellan Collection.

**Douglas.** Sir William Fettes Douglas, *P.R.S.A.*, 1822-1891. Scottish School.

The artist was a native of Edinburgh, where he studied principally at the Trustees' Academy. He was elected an associate of the Royal Scottish Academy in 1851; in 1854 he was made a full Academician, and received from Edinburgh University the honorary degree of LL.D. In 1882 he succeeded to the presidential chair of the Academy on the death of Sir Daniel Macnee. Sir William was an ardent and accomplished antiquary, and the influence of his bent for such studies is seen in many of his important pictures.

**115. BIBLIOMANIA.** A bookseller's shop, well stored with rare old folios and other books, in which an old gentleman, the Bibliomaniac, is conversing with the Bibliopole. On the left are two passers-by examining the books exposed on a stall outside the shop. On Canvas—height, 2 ft. 10 in.; width, 4 ft. 2 in. Painted in 1852. Bequeathed to the National Gallery, London, by Mr. Jacob Bell in 1859. Lent by the National Gallery.

**Drew.** J. P. Drew. English School.

DREW was a painter of portraits and figure subjects, practising in London during the earlier half of this century. He contributed largely to the Royal Academy Exhibitions. The last year in which his name appears in the Catalogue is 1852.

**116. A STUDY.** Boy with hands in pockets, carrying an earthenware pitcher over one arm. On Canvas—height, 9¼ in.; width, 6½ in. Euing Collection.

**117. A STUDY.** Three-quarters figure of a young girl carrying an earthenware jug. On Canvas—height, 9¼ in.; width, 6½ in. Euing Collection.

**Dughet.** Gaspard Dughet (*See* **POUSSIN**).

**Duncan.** Thomas Duncan, *R.S.A.*, *A.R.A.*, 1807-1845. Scottish School.

DUNCAN was born at Kinclaven in Perthshire, and began life as an apprentice in a lawyer's office. His bent, however, was powerfully towards an artistic career, and immediately his apprenticeship was over he entered as a student in the Trustees' Academy, Edinburgh, where he made extraordinarily rapid progress in his studies. He was at the age of 23 elected one of the original members of the Royal Scottish Academy. In 1840 he exhibited at the Royal Academy, of which he was elected an associate in 1843. Just as a career of unusual brilliancy and success was opening up for Duncan, he was cut off in 1845 at the early age of 38. His principal pictures are "Prince



Charles Edward and the Highlanders entering Edinburgh," "Prince Charles, while concealed in a Cave, waited on by Flora Macdonald," both well known, by large engravings, and "The Death of John Brown of Priesthill" (below), which was his last exhibited work. Besides these scenes in Scottish history, he painted portraits with great skill and insight.

**118. DEATH OF JOHN BROWN OF PRIESTHILL.** A Covenanting scene. The slain martyr is stretched on the ground, and beside him the body of his faithful dog; his wife is overcome with horror and grief; the little daughter, terrified, stands behind her mother, and the young child looks on with mingled amazement and fear. These figures are grouped by the side of a rustic cottage, and a band of mounted troopers is seen disappearing over the moor. Signed "T. Duncan, pinxt., 1844." On Canvas—height 4 ft. 4 in.; width, 6 ft. 10 in. Presented by J. Houldsworth, of Cranstonhill.

**119. STUDIES FOR THE ABOVE PICTURE,** consisting of Drawings:—(a) Figure of a Man; (b) Head, inverted; (c) Woman; (d) Girl; (e) Child; (f) Dog; (g) Thistle; (h) Dock. Presented by W. L. Leitch.

**Dupont.** François Leonard Dupont, 1756-1824. Flemish School.

DUPONT, the son of French parents, was born at Moorzeel, Belgium, in 1756. He studied art at Lille, under Louis Watteau, to whose daughter he was married, in 1782. He painted pictures of many descriptions, portraits, miniatures, figure pieces, still life, &c. He was a man also of much mechanical ingenuity, fond of investigations in that direction, and to such pursuits the later years of his life were entirely devoted.

**120. THE VINTAGE.** A rustic group celebrating with music and rejoicing the ingathering of the grape harvest; buildings to the left, and to the right an open landscape, with sportsmen, etc. On Canvas—height, 2 ft. 0½ in.; width, 2 ft. 7 in. M'Lellan Collection.

**Durer.** Albrecht Durer, 1471-1528. German School.

This distinguished patriarch of the German School was a native of Nuremberg, where his father was a goldsmith. He first learned his paternal craft; but that he abandoned for the study of pictorial art, and became the pupil of a painter of ability in Nuremberg, Michel Wolgemut. He applied himself equally to the study of painting and engraving, the latter being in his day an entirely new art; and he distinguished himself by extraordinary precision and firmness of stroke, great power of expression, and high moral purpose. He engraved a large number of plates, etched a few, and designed a number of woodcuts. His works are esteemed very precious and much sought after by collectors.



**121. HEAD OF THE SAVIOUR DURING HIS PASSION.** Head life-size, with long waving locks and peaked beard. Full face, with the pallor of death and tears of agony on the cheeks. Signed with Durer's monogram, "A.D., Inve, A<sup>o</sup> 1514," but this is a forgery, as the picture is a copy only. On panel, with painted border—height, 1 ft. 5½ in.; width, 1 ft. 1½ in. M'Lellan Collection.

**Dusart.** Cornelis Dusart, 1660-1704. Dutch School.

DUSART was a native of Haarlem, and a pupil of A. Van Ostade, whose manner he imitated so closely that it is sometimes difficult to distinguish his productions from the works of his great master. His imitation of Ostade extended to choice of subjects; but he fails to convey the impression of distinct and varied individuality in his groups, and to display the subtlety of colouring which so eminently characterise his model and teacher. Dusart was a great lover and collector of prints.

**122. THE MUSICIANS.** Seated at a damask-covered table, a man plays the violin to the vigorous accompaniment of a woman on the flute. On Copper, height, 8 in.; width, 6 in. Euing Collection.

**Dyck.** Anthony Van Dyck (*See VANDYCK*).

**Esselens.** Jacob Esselens. Dutch School.

Very little is known of the circumstances of this excellent artist, except that he is said to have been a pupil of Rembrandt, and that he practised in Amsterdam about the middle of the 17th century. He devoted himself principally to the representation of hunting and hawking scenes, and his works show a clear tone and a vigorous touch, but they scarcely bear any trace of the influence of his great master.

**123. THE RENDEZVOUS OF THE HUNTING PARTY.** In the foreground of a wide landscape a group of sportsmen, with a lady who has descended from a three-horsed carriage, are assembled. There are also several hounds, and a man on horseback. Signed, on the prostrate trunk of a tree, "J. Esselens." On Panel—height, 1 ft. 11½ in.; width, 2 ft. 8½ in. M'Lellan Collection.

**Etty.** William Etty, R.A., 1787-1849. English School.

ETTY, the son of a miller in York, began his career as a printer's apprentice. He was possessed of an eager desire to be a painter, and in his twentieth year he was enabled to enter on the study of art under Mr. (afterwards Sir) Thomas Lawrence. He studied and worked assiduously, but many years elapsed before he established his claim to public recognition. When he was thirty-five years of age he visited the principal Italian cities, where, but especially

in Venice, he obtained powerful inspiration from the study of the works of the great masters. In his after years he painted a number of important gallery pictures, remarkable for great intensity of feeling and brilliance of colour. Five of his large and most important pictures were, at intervals, bought by the Royal Scottish Academy, and are now in the National Gallery in Edinburgh.

**124. THE BATHERS:** A Sketch. Two female figures—one stepping into the water, the other reclining on coloured draperies with an arm around her companion. Panel—height,  $6\frac{1}{4}$  in.; width,  $5\frac{1}{4}$  in. Euing Collection.

**125. THE THREE GRACES.** Sketch of three female figures, grouped, erect, partly draped, and having a garland of flowers entwined around them. Panel—height, 7 in.; width, 5 in. Euing Collection.

**126. CHRIST APPEARING TO MARY MAGDALENE AFTER HIS RESURRECTION.** In the background are seen two angels at the mouth of the sepulchre; in the foreground is a Roman soldier asleep. Engraved by S. Sangster. On millboard—height, 1 ft.  $2\frac{1}{2}$  in.; width, 2 ft.  $0\frac{3}{4}$  in. Exhibited at the British Institution in 1834. Vernon Collection of the National Gallery, London. Lent by the National Gallery.

**Fairbairn.** Thomas Fairbairn, 1820-1884. Scottish School.

This local artist was born at Campsie, Stirlingshire, and educated in art by Andrew Donaldson of Glasgow. He devoted himself principally to water-colour painting, and his work in that department was held in deserved esteem. The series of drawings of Old Glasgow, noted below, was begun at the instance of Lord Dean of Guild Bogle, and the greater proportion of them were reproduced in *facsimile*, and published with letterpress description, folio, Glasgow, 1849. Since that period a number of additional drawings were made, and a second and enlarged edition of these views, in black and white, was, in 1885, issued by T. & R. Annan, Glasgow.

**127. SERIES OF WATER-COLOUR DRAWINGS OF OLD BUILDINGS AND VIEWS OF GLASGOW,** as existing about the middle of the 19th Century—

- (a) The Cathedral, and view of Glasgow from Garngadhill, 1848.
- (b) The Old Town's Hospital, and residence of Robert Dreg-horn in Clyde Street, 1849.
- (c) Castle Street, with Cathedral Clock Tower, 1849.
- (d) Tombs of 17th century in High Church Yard, 1849.
- (e) The Drygate, 1849.
- (f) The Duke's Lodging, Drygate, 1849.
- (g) Valley of the Molendinar, Town Mill at bottom, 1849.
- (h) View from the Monkland Canal Bank, near Millburn Bridge, 1848.

- (i) Ladywell Street, from Duke Street, 1848.
- (j) The College Gate, High Street, 1849.
- (k) The Outer Court, College, 1849.
- (l) The Fiddler's Close, 75 High Street (looking down), 1844.
- (m) The Fiddler's Close, 75 High Street (looking up), 1844.
- (n) The Laigh Kirk Close, 1849.
- (o) Close at 77 Saltmarket, 1849.
- (p) The Old Washing-house, Glasgow Green, 1849.
- (q) Hutchesontown Bridge, from near Arn's Well, 1850.
- (r) Court of Old Mansion, Main Street, Gorbals, 1848.
- (s) Elphinstone Tower, Main Street, Gorbals, 1848.
- (t) Old Mansion House, Stockwell Street, 1849.
- (u) The Stockwell Bridge, 1848.
- (v) The Buck's Head Hotel, Argyle Street, 1850.
- (w) The Old Bridge, Partick, with Stepping Stones over the Kelvin, 1845.
- (x) The Clyde at Govan Ferry, 1848.
- (y) Govan Village, 1848.

(The Property of the Corporation.)

**Falens.** C. Van Falens or Valens, 1683-1733. Flemish School.

FALENS was a native of Antwerp, and a painter of hunting scenes, horses, &c., in close imitation of the subjects and manner of Wouwerman.

**129. THE DEPARTURE.** Several cavaliers are having their horses led out from a stable, and mounting for a journey. One horse is exceedingly restive, and kicking, greatly alarms a woman with a child in her arms. Various other figures are dispersed about, the action taking place at the side of a garden wall surmounted with a statuary figure and a vase. Landscape with trees and a large house in the distance. On Canvas—height, 1 ft. 7 in.; width, 2 ft. Graham-Gilbert Collection.

**Fleming.** J. Fleming, Nineteenth Century. Scottish School.

FLEMING was a local artist, who lived in Greenock in the early part of the present century. He is best known from the series of views he painted for Swan's *Lakes of Scotland*, published in 1834.

**130. VIEW OF GREENOCK.** The town of Greenock, with the harbour, Firth of Clyde, and the Argyleshire hills, seen from the rising ground of the Whinhill Park; in the foreground cows being milked, and woman and children. Signed "J. Fleming, 1827." Height, 2 ft. 10 in.; width, 4 ft. 2 in. Euing Collection.

### Floris. Frans Floris, 1518-1570. Flemish School.

The family name of this artist was De Vriendt, and he was the son of a gem engraver in Antwerp. He studied painting under the direction of Lombard at Liege, and, having visited Italy, he settled in his native town, Antwerp, where he attained a high reputation, and was held in esteem by the Prince of Orange and other Flemish nobles. He painted figure subjects, mostly religious and mythological.

**131. SAINTS CATHERINE AND MARGARET.** Figures seated together, the arm of Margaret around the neck of Catherine. In the left hand of Catherine the palm frond, and Margaret bears in her right the sword. A cherub descends over them with a floral wreath. Background, trees. On Copper, circular top—height,  $10\frac{3}{4}$  in.; width, 7 in. M'Lellan Collection.

“Not by him, but by some good master” (Waagen’s *Art Treasures*, vol. iv., p. 459).

### Foppa. Vincenzo Foppa, . . . . 1492. Italian-Lombard School.

*by*  
*Defendente*  
*Ferrari.*  
            
FOPPA was born probably in the first quarter of the 15th century at Brescia. He spent many years in Milan, where he painted numerous frescoes, which have now almost entirely disappeared, and, indeed, his authentic works are rare. He may be regarded as the parent of the Lombard School.

**132. ALTAR PIECE—THE ADORATION OF THE KINGS.** (School of Foppa.) The Virgin with the infant Saviour (who is holding a golden casket) on her knee; behind is St. Joseph. To right a king, with his crown on the ground, kneeling, adoring the Saviour. Behind are two crowned figures bearing costly gifts. In the background, architectural ruins; to the right, in the distance, a procession, ruins, and landscape, terminating in hills. On Panel—height, 5 ft.  $8\frac{1}{2}$  in.; width, 2 ft. 10 in. Graham-Gilbert Collection.

### Fragonard. Jean Honoré Fragonard, 1732-1806. French School.

FRAGONARD was a native of Grasse, but while a youth his family came to Paris, where he was instructed first by Chardin, and after making brilliant and rapid progress, he was received into the studio of Boucher. He gained the prize of Rome in 1752, and in that city he studied in close alliance with Hubert Robert. Before the rise of David and the classical school, the art of Fragonard enjoyed enormous popularity. He was an indefatigable worker, and he produced countless pictures and drawings of all kinds, portraits, domestic scenes, landscapes, pastels, miniatures, and etchings.

**133. FÊTE CHAMPETRE.** Sketch of a party of ladies and gallants landing from a barge, and variously disporting themselves in a landscape garden. On Canvas—height, 10 in.; width,  $12\frac{1}{2}$  in. M'Lellan Collection.

**Francia.** See RAIBOLINI.

**Francken.** Frans Francken or Franck, 1542-1616. Flemish School.

FRANS FRANCKEN the elder was the son of Nicholas Francken, a painter who lived in Herenthals, where Frans was born about 1542. A good deal of confusion has arisen as to the biography of Francken, from the fact that his own son Frans, and many other relatives bearing the same patronymic, were also artists. He became a burgess and member of St. Luke's Guild of Antwerp in 1567, and his subsequent career is identified with that town. The elder Francken was an influential artist, with a large following, and many members of his family attained distinction. He painted historical as well as religious pictures. A "Procession to Calvary" (the subject noted below), signed and dated 1598, is in the Dresden Gallery.

**134. THE PROCESSION TO CALVARY.** A multitude of figures, Roman soldiers, governor and attendants, Jewish people and rabble, accompany the Saviour, who bears His cross towards Mount Calvary, on which two crosses are seen already erected; the Saviour is borne down under His burden, and St. Veronica presents to Him a napkin to wipe the sweat from His face; at the side stand the two Marys, and in front a malefactor is being dragged with great violence; Jerusalem is in the distance on the left. On Panel—height, 2 feet  $4\frac{1}{2}$  in.; width, 3 ft. 4 in. M'Lellan Collection.

**Frost.** George Frost, 1744-1821. English School.

GEORGE FROST was the son of a builder at Barrow, in Suffolk, in which business he was first trained. He afterwards became connected with a coaching business, but throughout his life he was an ardent amateur of art and an imitator of Gainsborough.

**135. COURTSHIP—A SKETCH.** A young man with Spanish hat and feather, and cloak, making love to a maiden in a white robe; background, trees. On Panel—height,  $9\frac{1}{2}$  in.; width,  $7\frac{1}{4}$  in. Euing Collection.

**Gabrielli.** G. Gabrielli. Modern Roman School.

**137. VIEW OF THE FORUM ROMANUM IN ROME.** In the foreground are seen, on the right, the ruined columns of the Temple of Vespasian, surmounted by entablature, with inscription, *Senatus Populusque Romanus incendio consumptum restituit*. Beyond are three columns of the ancient temple of Castor and Pollux. To the left, in the foreground, is the Arch of Septimius Severus, and in the background, among modern churches, &c.,



are seen the Arch of Titus, part of the Colosseum, and the Alban hills. Signed "G. Gabrielli, 1824." On Canvas—height, 2 ft. 2½ in. ; width, 3 ft. 2½ in. Mrs. Douglas' Bequest.

**Gael.** Barent Gael, 1650-1703. Dutch School.

GAEL or GAAL was a pupil of P. Wouwerman at Haarlem, in the latter half of the seventeenth century. His pictures principally deal with landscapes, village life, and other rural subjects.

**138.** A RUSTIC GROUP assembled in front of a cottage looking on at the performance of a female dancing. Signed on box, on which a man is seated, "B. Gael." On Panel—height, 9 in. ; width, 7 in. M'Lellan Collection.

**Gainsborough.** Thomas Gainsborough, R.A., 1727-1788. English School.

THOMAS GAINSBOROUGH, son of a crape maker, the great rival and contemporary of Sir Joshua Reynolds, was born at Sudbury, Suffolk, 1727. He began early to draw and paint, and came to London about 1741, where he received some instructions from Gravelot, the engraver, and F. Hayman. He returned to Sudbury about 1745, and married Margaret Burr, settled at Ipswich, removed to Bath 1760, and finally settled in London in 1774, living in the west wing of Schomberg House, Pall Mall. He was one of the original members of the Royal Academy, 1768, and died in London, 2nd August, 1788.

**139.** DONKEYS IN A STORM—SKETCH. Under a thunderous sky three donkeys stand huddled together in the shelter of several trees. In mid-distance a man on a rearing horse followed by another running on foot. On Canvas—height, 1 ft. 3 in. ; width, 1 ft. 1¼ in. M'Lellan Collection.

**Gambara.** Lattanzio Gambara, 1541-1574. Lombard School.

GAMBARA was the son of a tailor at Brescia, who, under the pressure of want, was driven to Cremona, where the lad worked at his father's calling. The young Gambara, however, showed a resolute determination to cultivate art, to the neglect of his less dignified calling ; and his sketches drew to him the notice of an eminent Cremonese painter, Antonio Campi, by whom he was trained for several years. He came greatly to excel in drawing the human figure, and especially distinguished himself in broad treatment of fresco work ; but his career was cut short by premature death, at the age of 33.

**140.** HEAD OF A FEMALE. Life-size head and shoulders ; head thrown back and eyes gazing upwards ; shoulders wrapped in green tinted scarf, fastened by a brooch. *Tempera*, on Canvas—height 2 ft. 1¼ in. ; width, 2 ft. 1¼ in. Presented by Charles Heath Wilson.







**Garofalo.** *See* TISI.

**Gianpietrino.** Giovanni Pedrini, Early Sixteenth Century. Italian-Lombard School.

GIANPIETRINO is one of the many eminent artists whose name and reputation have been rescued from oblivion by Sig. Morelli. He was a pupil of and greatly influenced by Leonardo da Vinci, and under various names his works are dispersed in several collections, but his most important productions remain in Milan and its neighbourhood.

**141. HOLY FAMILY.** The Virgin, seated, with the Holy Child, nude, on her knee; St. John, a little boy in goatskin robe, offers him a bird; St. Joseph is in the background; a pillar behind the head of the Virgin; to the left, on the ledge of a balcony, a basket with a white cloth; to the right, a scroll, with the legend ECCE A. On Panel—height, 2 ft. 1 in.; width, 1 ft. 7½ in. M'Lellan Collection.

This picture, which has also been assigned to Luini, has the seal of the Academy of Milan and other seals on the back of the panel.

**Giorgione.** Giorgio Barbarelli, 1477-1511. Italian-Venetian School.

GIORGIO BARBARELLI, called Giorgione, was a contemporary, fellow-pupil, and in all respects a worthy rival of Titian. The keen rivalry between these two great masters had the effect of stimulating each to his utmost exertions. During his brief life he was a fertile worker, producing religious pieces, portraits, ideal groups, and landscapes, but much of his work has perished; a great deal is falsely attributed to him, and well-authenticated pictures of the master are very rare and highly prized. Giorgione was a man of lofty, serene, and poetical imagination. He first imbued Art with the spirit of modern life, and he exercised a powerful influence, not only on his contemporaries, but on the whole current of artistic development.

**142. THE ADULTRESS BROUGHT BEFORE CHRIST.** (*Composition of eight figures.*) The woman, in rich garments, is being dragged by her eager accusers before the Saviour, who is in the act of interposing, and with His hand moving one of the men aside and releasing the woman from his grasp; in the background a glimpse of a pastoral landscape. On Canvas—height, 4 ft. 6 in.; width, 5 ft. 11 in. M'Lellan Collection.

In the Accademia Carrara at Bergamo there is a version of this picture, with important variations, ascribed to Cariani. The Bergamo picture is somewhat longer than that in Glasgow, the female figure comes fully into the field, and in the front of the adultress there is a male figure fantastically attired in red cap, dark green jacket, and striped red and black hose. The dress of the female is also different, the scarlet bands seen in the Glasgow picture being absent, and throughout the picture is wanting in the marvellous glowing brilliance of colour which characterises the Glasgow work.

Of this picture Dr. Waagen says:—

"Judging from the highly-original conception of the characters, and from the feeling and depth of colour, I am inclined to consider this picture a fine work of the middle period of Giorgione. It especially agrees with the 'Holy Family' in the Louvre. A man in Venetian costume, and seen in profile, is conducting the woman before Christ. She, with her right arm upon her breast, repents her crime, and beseeches pardon; Christ seated, and addressed by an old man, is stretching His right hand towards her; on the right is a warrior, seen behind, speaking to the high priest in lively action; behind the woman are two other men in conversation; on the right of the background is architecture; on the left a fine landscape; the head of the woman as well as that of the man leading her is very spirited; the yellow robe has an empty look from restoration."

Sir Charles Robinson in his report writes thus:—

"Unquestionably, first on the list comes the beautiful picture by Giorgione, 'The Woman taken in Adultery.' When it is considered what an important place is occupied in Art by the great Venetian master, and how extremely rare are his authentic works, it is not easy to overrate the importance of this picture. Dr. Waagen, some years ago, called attention to it in his well-known work. This picture was then ascribed to the less eminent Venetian painter, Bonifazio, and Dr. Waagen was the first to signalise it as a fine work of the middle period of Giorgione. In this opinion I entirely concur, and of its period in the master's career (probably about 1500) I cannot call to mind any other picture of greater note. I am happy to add that Dr. Waagen's qualification to the effect 'that portions of the pictures have an empty look from restoration,' is, I think, not borne out by the facts. Fortunately it is in an excellent state of preservation, and I have no doubt that, when the surface dirt by which it is now obscured is removed, and the varnish refreshed, these drawbacks will be no longer apparent."

Dr. Richter is of opinion that this picture is the work of Domenico Campagnola, but, regarding this opinion, Dr. Bode remarks that the work, which he characterises as a marvellous production of Giorgione, has no affinity with the genuine work of Campagnola, as exemplified in his great signed altar-piece in the Prague Museum.

**Gilbert.** Arthur Gilbert (born Williams). English School.

This artist is the son of Edward Williams, a well-known landscape painter, who died in 1865. Mr. Williams left six sons, all of whom followed the profession of their father, and, to preserve their artistic individuality, Arthur and two of his brothers chose separate surnames.

**146. LANDSCAPE.** An expanse of level, well-wooded country, with a meandering, sluggish river to the left. Its reedy banks, with cattle and trees, form the foreground. Signed "A. G., 1850." On canvas—height, 9 in.; width, 15 in. Euing Collection.

**147. LANDSCAPE.** Companion to above. In a creek of the river a boat with two figures; cattle and trees in mid-distance, and to the left an expanse of flat country. Signed "A. G., 1850." On Canvas—height, 9 in.; width, 15 in. Euing Collection.

**Gilfillan.** John A. Gilfillan, 19th Century. Scottish School.

GILFILLAN in his early life was a lieutenant in the Royal Navy. Afterwards he devoted himself to Art, and from 1830 till 1840 he held the appointment of teacher of drawing in the Andersonian University, Glasgow. Ultimately he emigrated to New Zealand to follow farming; but, meeting there a severe domestic misfortune, he went to Melbourne, in which town he obtained an appointment in the Post Office.

*This is of course  
all rubbish.  
It is obviously  
& beyond  
discussion by  
Cariani.  
20. C. C. long  
ago thought.*

*No, after several years study,  
I come to the conclusion this is -  
genuine Giorgione. (1899)  
H.C.*

**148. ROBINSON CRUSOE LANDING STORES FROM THE WRECK.** Shores of a mountainous tropical island; on a raft, Crusoe is bringing to shore various boxes and stores, with a dog, from the wreck, which lies grounded near by. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 1 in. Euing Collection.

**Glauber.** Jan Glauber, 1646-1726. Dutch School.

GLAUBER, a native of Utrecht, first studied landscape painting under N. Berchem, after which he visited Rome, and was received into the Academy of German and Flemish Painters, under the name of Polydor. Ultimately he settled in Amsterdam, where he worked much in conjunction with Gerard de Lairese, who inserted figures in the landscapes of Glauber. Examples of his works are in the principal continental galleries.

**149. THE SNAKE IN THE GRASS.** A woody landscape, bounded in the distance by lofty mountains; in the foreground, various groups of females in classical costume; one woman, to her own great alarm and that of others, being bitten on the heel by a small snake. Figures by Lairese. On Canvas—height, 1 ft. 3½ in.; width, 1 ft. 9 in. Graham-Gilbert Collection.

**Glover.** Edmund Glover, 1816-1860. English School.

GLOVER was known more in his connection with the stage and theatre management than as an artist. He was son of Mrs. Glover, well known in London theatrical circles in the early part of the century, and was himself a successful actor and scenic artist in Edinburgh and Glasgow. He was for several years the lessee and director of the Theatre-Royal, Glasgow, and of other theatres.

**149A. VILLAGE OF NEWHAVEN, NEAR EDINBURGH.** In the foreground, fisher folk in their picturesque costume; fishing boats drawn up on the shore, a few are sailing in the offing; and in the distance, the masts of the shipping at Leith. Signed "E. Glover." On Canvas—height, 1 ft. 7½ in.; width, 2 ft. 5½ in. Euing Collection.

**Goes.** Hugo van der Goes, 1405-1482. Netherlandish School.

This great artist is supposed to have been a native of Ghent, in which city, at least, most of his active life was spent. He was probably a pupil of Roger van der Weyden, who also trained Memling and other great painters of the 15th century. His only picture authenticated by a signature is the great altarpiece in the Hospital of Santa Maria Nuova at Florence; but for technique, brilliance of colour, and masculine vigour of portraiture, no work of his exists equal to that which it is the good fortune of this gallery to possess, and it therefore remains very doubtful whether he was the author of this example provisionally attributed to him.

**150. ST. VICTOR, WITH A DONOR.** An ecclesiastic, in a rich cape of crimson velvet and gold brocade, kneels with clasped



hands under the mantle of St. Victor. The saint wears armour, a *justaucorps* of blue velvet sprinkled with small trefoils, a scarlet baldrick and kilt, a dark crimson-purple cloak trimmed with brown fur, and white leather gloves. He also wears a laurel wreath, with a ruby set in pearls, over his brow. In his right hand he holds a lance and shield; his left rests on the donor's shoulder. The shield is *gules* an escarbuncle *or*, and the same blazon appears on the forked pennon of the lance. Rich landscape background of undulating meadows, trees embosoming a castle to right, all bounded by hills. On Panel—height, 1 ft. 10 in.; width, 1 ft. 6¼ in. M'Lellan Collection.

This picture was formerly attributed to Jan Gossaert (Mabuse), and its present attribution was first suggested by Mr. Walter Armstrong while the work was in the Exhibition of Early Netherlandish Masters in the Burlington Fine Arts Club in London in 1892. The suggested authorship has not met with universal acceptance. Herrn Schöne and Bode\* and M. Émile Wauters declare it to be a Van Eyck. Others, while still declining to admit the validity of the Van der Goes ascription, point out that it belongs to a later and more developed period of Art than the works of Van Eyck, and, looking on it as one of the most masterly accomplishments of the 15th century, would prefer to leave it, in the meantime, as the "Master of the St. Victor" or the "Master of Glasgow."

**Gossaert.** See MABUSE.

**Goyen.** Jan van Goyen, 1596-1656. Dutch School.

VAN GOYEN was born in Leyden, of which city his father was a wealthy inhabitant. His predisposition to Art was encouraged and developed by training under various masters, the last and chief of whom was Esaias Vandevelde. Van Goyen almost exclusively devoted himself to landscape painting, principally river and canal scenes in Holland, which he executed in delicate silvery-grey tones, pencilled in a very spirited and facile manner.

**151. DUTCH RIVER SCENE.** On the banks of a sluggish stream, several sheds and other rustic erections among trees, and various figures; one fishing by the water side. A man is pulling from the bank in a boat. In the distance to the left, trees, and the church spire, &c., of a village. Signed "V.G., 1631." On Panel—height, 11 in.; width, 1 ft. 5½ in. M'Lellan Collection.

**152. A CANAL IN HOLLAND.** On the banks of a canal which, in mid-distance, is spanned by a bridge, a humble cottage, and farm buildings among trees. Three boats on the canal, in one of which two men and two cows, and in another straw is being loaded. Signed on boat "V.G., 1647" (?). On Panel, oval—height, 1 ft. 5 in.; width, 1 ft. 9½ in. M'Lellan Collection.

\* W. Von Seidlitz, who, at first, coincided in the Van Eyck attribution, by further study and comparison, recognises in the work closer relationship to Memling than to any other of the suggested names.





No. 150.

H. VAN DER GOES.—ST. VICTOR AND DONOR.



**Graham-Gilbert.** John Graham-Gilbert, 1794-1866. Scottish School.

JOHN GRAHAM, who on his marriage to Miss Gilbert of Yorkhill, Glasgow, assumed the name of Gilbert, was the son of a West Indian merchant in Glasgow. He early showed great artistic aptitude, and in 1818 he entered the schools of the Royal Academy, where, in 1821, he was awarded the gold medal for the best historical painting in oil, the subject set being "The Prodigal Son." Thereafter he studied some years in Italy, and on his return to Scotland he settled in Edinburgh, where he devoted himself principally to portrait painting, in which he attained great excellence. After his marriage in 1834 he removed to Glasgow, and took up his residence at Yorkhill. He paid several visits to the Continent, in the course of which he collected the Gallery of Paintings which was bequeathed to the City of Glasgow by his widow, who died in 1877, and it now forms one of the most valuable divisions of these Galleries. Graham-Gilbert continued throughout his life to be ardently devoted to Art, and as a painter of portraits he greatly excelled, manifesting in his work at all times a predilection for the rich warm tones of the old Venetian masters, whose style he studied with the utmost assiduity. A full notice of Graham-Gilbert will be found in "One Hundred Glasgow Men." 2 vols., fol. Glasgow, MacLehose.

**153. THE YOUNG SEAMSTRESS.** Sketch of a young lady, three-quarters length, seated, preparing to sew; at her side a work-box; a landscape background. On Millboard—height, 9½ in.; width, 7½ in. M'Lellan Collection.

**154. LADY WITH A FINCH.** Half-length female figure, in low red bodice; she holds in one hand a finch; landscape background. On Canvas—height, 3 ft. 8 in.; width, 2 ft. 10 in. Euing Collection.

**155. THE FATHER OF ARCHD. M'LELLAN.** Half-length figure of the father of the founder of these Galleries; an elderly gentleman, seated, in a black dress suit of the period (about 1830). On Canvas—height 4 ft. 1 in.; width, 3 ft. 3 in. M'Lellan Collection.

**156. THE BEGGAR MAID.** Half-length of a young female in red cloak, which hangs loosely over her exposed shoulders; she wears a green petticoat, and extends her hand as if seeking alms; dark landscape background. On Canvas—height, 3 ft. 4 in.; width, 2 ft. 8 in. Presented by Archibald Colquhoun, of Riddrie Park.

**157. PORTRAIT OF JOHN WILSON OF DUNDYVAN.** Full length. John Wilson, an ironmaster, was intimately associated with the introduction of the hot-blast. Born 1789, died 1851. Signed "J. Graham, F. 1842." Canvas—height, 7 ft. 10 in.; width, 4 ft. 10 in. Presented by his son, George James Wilson, 1879.

**158. A TYROLESE HUNTER.** In the centre, with rocky background, a hunter in picturesque costume, his right hand grasping a musket. Signed "J. Graham, 1826." On Canvas—height, 2 ft. 6 in. ; width, 2 ft. 0½ in. Graham-Gilbert Collection.

**159. ST. SEBASTIAN.** The saint girded round the middle, and bound to a tree ; an arrow has pierced his shoulder and another his left side. Signed "J. Graham, 1826." On Canvas—height, 3 ft. 2 in. ; width, 2 ft. 4½ in. Graham-Gilbert Collection.

**160. PORTRAIT OF A LADY.** Life size, in a white dress ; her left arm resting on a pedestal ; background, woody landscape. Signed "J. Graham." Canvas—height, 7 ft. 8 in. ; width, 4 ft. 9 in. Exhibited in the International Exhibition of 1851. Graham-Gilbert Collection.

**161. THE FIRST-BORN.** Full life-size figure seated on the ground, with babe on her knee ; background, landscape with trees, a castle, figures, &c. Signed "J. Graham, 1853." On Canvas—height, 3 ft. 7½ in. ; width, 4 ft. 10¼ in. Graham-Gilbert Collection.

**162. CROSSING THE FORD.** Full-length figure of a Scotch maiden in rustic attire, wading barefooted through a stream ; background, trees and landscape. Signed "J. Graham, 1859." On Canvas—height, 4 ft. 2 in. ; width, 3 ft. Graham-Gilbert Collection.

**163. GOING TO MARKET.** A Scotch lassie, three-quarter-length, life size, nearly full face, looking towards left, carrying on her right arm a basket. Signed "J. Graham, 1860." On Canvas—height, 3 ft. 9 in. ; width, 2 ft. 11¾ in. Graham-Gilbert Collection.

**164. LA PENNEROSA.** Half-length figure of a yellow-haired girl, seated, resting her arm upon a grass-covered rock ; background, trees and sky. On Canvas—height, 2 ft. 6 in. ; width, 2 ft. 1 in. Graham-Gilbert Collection.

**165. CHRIST APPEARING TO MARY MAGDALENE—"NOLI ME TANGERE."** The Saviour in a white garment, with His right hand stretched out admonishingly towards Mary, who is kneeling before Him ; background, a hilly scene. On Canvas—height, 4 ft. 1½ in. ; width, 3 ft. 3 in. Graham-Gilbert Collection.

**166. CHRIST AND THE WOMAN OF SAMARIA.** The Saviour in a red robe and blue mantle, seated on the well ; His head turned towards the woman, who carries a pitcher ; to the distant right are

the disciples, and in the background the city of Sychar ; to the left, a hill with a temple. On Canvas—height, 4 ft.  $1\frac{1}{2}$  in. ; width 3 ft. 3 in. Graham-Gilbert Collection.

**167. A WOMAN OF LONICO.** Quarter-length female figure in red turban and an oriental bodice. On Panel—height, 1 ft.  $1\frac{1}{4}$  in. ; width,  $9\frac{1}{4}$  in. Graham-Gilbert Collection.

**168. TYROLESE MOTHER.** A woman sitting under the shadow of a tree, with sleeping bambino on her knee ; background, a hilly landscape. On Canvas—height, 2 ft. 6 in. ; width, 2 ft.  $0\frac{1}{2}$  in. Graham-Gilbert Collection.

**169. THE PET DOVE.** A half-length figure of a young girl, life size, holding in her hands a dove. Background, foliage and landscape. On Canvas—height, 2 ft. 5 in. ; width, 2 ft. Graham-Gilbert Collection.

**170. THE ORPHAN.** Female figure, half-length, with clasped hands. This was an unfinished picture, by an unknown artist, which was completed by J. Graham-Gilbert. On Canvas—height, 2 ft.  $4\frac{1}{2}$  in. ; width, 1 ft.  $11\frac{1}{2}$  in. Graham-Gilbert Collection.

**171. IDEAL PORTRAIT.** A young lady, half-length, life size, nearly full face ; landscape background. On Canvas—height, 2 ft. ; width, 1 ft. 7 in. Graham-Gilbert Collection.

**172. MADONNA AND CHILD** (*an Italian Study*). The Virgin with the infant Saviour on her knee, both full face. Rounded top, on Canvas—height, 1 ft. ; width, 9 in. Graham-Gilbert Collection.

**173. PORTRAIT OF A GIRL—Unfinished.** Quarter-length, face turned to the left, waving brown hair. On Panel—height, 1 ft. 6 in. ; width, 1 ft. 3 in. Graham-Gilbert Collection.

**174. FIGURE STUDY—Unfinished.** Life size, three-quarter length female figure, left elbow placed upon a rock, her head resting on her hand ; hilly landscape in background. On Canvas—height, 3 ft.  $8\frac{1}{2}$  in. ; width, 2 ft. 11 in. Graham-Gilbert Collection.

**175. FIGURE STUDY—Unfinished.** Half-length female figure, life size, with her hands crossed over her breast. On Panel—height, 2 ft. 6 in. ; width, 2 ft. 2 in. Graham-Gilbert Collection.

**176. SKETCH—Unfinished.** Head of an old woman in cap. On Panel—height,  $9\frac{1}{2}$  in. ; width,  $7\frac{1}{2}$  in. Graham-Gilbert Collection.

**177. SKETCH**—Unfinished. Head of an old woman in cap. On Panel—height,  $9\frac{1}{2}$  in.; width,  $7\frac{1}{2}$  in. Graham-Gilbert Collection.

**178. THE GIPSY.** Half-length female figure, life size; she wears a straw hat and a red mantle. On oval Panel—height, 2 ft. 4 in.; width, 2 ft. Graham-Gilbert Collection.

**179. ITALIAN STUDY.** Full-length female figure, in loose robe, pouring water into a basin. On Panel—height, 1 ft. 1 in.; width,  $7\frac{1}{2}$  in. Graham-Gilbert Collection.

**180. ITALIAN GIRL**—Unfinished picture. A dark-haired girl, seated, life size, with Italian head-dress, her left cheek resting upon her left hand. The dress is merely rubbed in. On Canvas—height, 4 ft.  $0\frac{1}{2}$  in.; width, 3 ft. 3 in. Graham-Gilbert Collection.

**181. A LADY SKETCHING.** Half-length figure, life size, of a lady engaged sketching, a strong light falling from behind on her shoulders. On Canvas—height, 3 ft.; width, 2 ft. 4 in. Graham-Gilbert Collection.

**182. THE READING MAGDALENE** (*a Study modified from Titian*). Three-quarter length figure, life size, in long flowing hair, right hand holding hair over her bosom; skull and open book lying before her. On Canvas—height, 3 ft.  $4\frac{1}{2}$  in.; width, 2 ft.  $10\frac{1}{2}$  in. Graham-Gilbert Collection.

**183. ITALIAN FEMALE**—Unfinished. Dark-haired woman in Italian head-dress and red bodice. On Canvas—height, 2 ft. 6 in.; width, 2 ft.  $0\frac{1}{2}$  in. Graham-Gilbert Collection.

**184. CHRIST BEARING HIS CROSS** (*Italian Study*). Full-length figure of the Saviour, with crown of thorns, bowed down under the weight of the cross, which two men are holding. The two Marys behind. On Panel—height,  $9\frac{1}{2}$  in.; width,  $13\frac{1}{2}$  in. Graham-Gilbert Collection.

**185. A GRECIAN GIRL**—Unfinished. Full-length figure, life size, seated on the ground, in Grecian head-dress and costume. On Canvas—height, 4 ft.; width, 3 ft.  $2\frac{1}{2}$  in. Graham-Gilbert Collection.

**186. STUDY OF FEMALE FIGURE**—Unfinished. Back view, full-length, with left hand resting upon a pedestal; drapery and background merely rubbed in. On Canvas—height, 2 ft. 1 in.; width, 1 ft. 5 in. Graham-Gilbert Collection.



**187. A COUNTRY MAID—Unfinished.** A half-length figure, life size, seated, in rustic dress, with elbow resting upon a mound. On Canvas—height, 2 ft. 11 in. ; width, 2 ft. 3 in. Graham-Gilbert Collection.

**188. A GRECIAN GIRL—Unfinished.** A life size, three-quarter-length figure, in a green silk Grecian head-dress. On Canvas—height, 4 ft. 0½ in. ; width, 3 ft. 3 in. Graham-Gilbert Collection.

**189. GIRL PLAYING GUITAR—Unfinished.** Girl seated ; life size, three-quarter-length figure, looking over left shoulder, and holding a guitar. On Canvas—height, 3 ft. 9 in. ; width, 2 ft. 10½ in. Graham-Gilbert Collection.

**190. STUDY OF A HEAD.** Head of a youth, life size, full face. On Canvas—height, 11½ in. ; width, 9½ in. Graham-Gilbert Collection.

**191. GIRLS AT A STREAM—Unfinished.** A hilly landscape, with cottage and stream, in which a young woman bathes her feet, another standing beside her with a pitcher in her hand. On Canvas—height, 4 ft. 5½ in. ; width, 3 ft. 5½ in. Graham-Gilbert Collection.

**192. GIPSY GIRL—Unfinished.** Half-length figure, life size, in sun bonnet, which partially shades her face. Painted in oval form. On Canvas—height, 2 ft. 10½ in. ; width, 2 ft. 3 in. Graham-Gilbert Collection.

**193. PORTRAIT OF AN ITALIAN GENTLEMAN—Unfinished.** Half-length figure, in red dress and loose brown cloak. On Canvas—height, 2 ft. 6 in. ; width, 2 ft. 0½ in. Graham-Gilbert Collection.

**194. CONTEMPLATION—Unfinished.** A female figure, life size, three-quarter length. On Canvas—height, 3 ft. 9½ in. ; width, 2 ft. 11 in. Graham-Gilbert Collection.

**195. OLD LADY READING—Unfinished.** Three-quarter-length figure, seated, life size, with shawl over her head, her right hand resting on a Bible. On Canvas—height, 3 ft. 9½ in. ; width, 2 ft. 10½ in. Graham-Gilbert Collection.

**196. A GRECIAN GIRL—Unfinished.** A three-quarter-length figure, life size, right elbow resting on a pedestal. She wears Grecian cap and costume. On Canvas—height, 3 ft. 8½ in. ; width, 2 ft. 11 in. Graham-Gilbert Collection.

**197. MEDITATION—Unfinished.** Female full-length figure, seated, with elbow resting on knee, the hand supporting her head. Mr. Graham-Gilbert was engaged on this picture at the time of his death. The last time he was in his studio, but a few days before he died, he painted the hair. The hair-pin represents the last touch of his pencil. On Canvas—height, 4 ft. 10 in.; width, 3 ft. 7½ in. Graham-Gilbert Collection.

**198. PORTRAIT OF JAMES HAMILTON,** born at Collinshill, 1759, died at Silvertonhill, 1833. Grocer in Glasgow. He was a Police Commissioner in Glasgow for 24 years. This portrait was subscribed for by the Magistrates, Commissioners, and Citizens, and was presented to the Police Commissioners in 1826, as a memorial of the zealous devotion of Mr. Hamilton to the duties of his office. On Canvas—height, 4 ft. 7½ in.; width, 3 ft. 7½ in. Presented by the Magistrates and Council (Police).

**Green (?).** Scottish School.

**199. ROYAL EXCHANGE AND JOHN'S COFFEE-HOUSE, EDINBURGH.** In front of this well-known old Edinburgh institution is collected a group of persons engaged in marketing butter and other farm produce. On Panel—height, 2 ft. 5½ in.; width, 2 ft. 0½ in. Euing Collection.

**Greuze.** Jean Baptiste Greuze, 1725-1805. French School.

GREUZE, a native of Tournay, near Maçon, received his first artistic instruction from an artist of Lyons named Gromdon. He came with his master to Paris, where, studying with great assiduity, he soon attracted much attention; and so remarkable were the merits of his early works that people would scarcely credit them to one of so limited experience. Greuze shines conspicuously in depicting melodramatic domestic scenes, and in the painting of portraits and ideal heads—especially young females. Towards the close of his life public taste ran strongly in favour of the classical style of David and his school; and Greuze, having wasted his means, was deserted by his patrons, and died in great poverty.

**200. A CHILD'S HEAD.** A slight sketch of the head of a young girl, full face, with red ribbon in her hair. On Panel—height, 7 in.; width, 5¼ in. M'Lellan Collection.

**201. THE SULKY BOY.** Head and shoulders of a boy with abundant ruddy locks; loose white collar, open at neck; aspect somewhat dissatisfied and defiant. On Canvas—height, 15 in.; width, 11 in. Euing Collection.

**Guardi.** Francesco Guardi, 1712-1793. Venetian School.

GUARDI, a native of Venice, was a pupil, and, so far as regards subjects, a follower of Antonio Canaletto. Most of his compositions deal with the architectural features of his native Venice, and these he executed in a light, picturesque, and forcible manner. His pictures are now much appreciated and eagerly sought after.

**202. LAGUNA DI SAN MARCO AND CHURCH OF S. GIORGIO, VENICE.** In the foreground the Laguna, with numerous gondolas and other vessels; to the left the church of San Giorgio, behind which is the Campanile; to the right the island La Guidecca. Signed "F.G." On Canvas—height, 2 ft. 4 in.; width, 3 ft. 11 in. M'Lellan Collection.

A version of this picture, on a smaller scale, is in the Accademia Carrara at Bergamo.

**203. PIAZZETTA OF S. MARCO, VENICE.** On the left is the Ducal Palace, with a column of the famous Church of San Marco; on the right the Libreria Vecchia (now the Royal Palace); beyond, the columns of San Marco and San Teodoro, the Laguna di San Marco, with boats; and, among other buildings, the Church of San Giorgio. On Canvas—height, 1 ft. 7¼ in.; width, 2 ft. 6 in. M'Lellan Collection.

**Guercino.** Giovanni Francesco Barbieri, 1591-1666. Italian-Bolognese School.

This artist, commonly known as GUERCINO, a nickname which signifies the "Squinter," originating from its bearer having that infirmity, was born in humble circumstances at Cento, near Bologna. He attained a position in the artistic world by his unaided efforts, having studied and worked about two years in Rome, where he came under the influence of Caravaggio. His chief subjects were classical, mythological, and scriptural, several of his most important works being pictures of very large size.

**204. SALVATOR MUNDI.** Bust, life size, of the Saviour; head downcast and sorrowful, with flowing locks of a rich brown colour; hand raised in an admonishing manner. On Canvas—height, 1 ft. 11½ in.; width, 1 ft. 7¼ in. M'Lellan Collection.

**Guido.** See RENI.

**Guimard.** Louisa Eudes de Guimard, 1827-.... French School.

Mdlle. EUDES DE GUIMARD, a native of Argentan, received her art education from Mons. Leon Cogniet. She devoted herself to the painting of history, *genre*, and portraits, and some of her works have been acquired on behalf of the French Government.

**205. BOY ASLEEP.** Half-length figure of a lad asleep; his uncovered head reclining upon his right arm on a grassy bank. Signed "L. Eudes de Guimard." On Canvas—height, 1 ft. 7 in.; width, 1 ft. 11 in. Euing Collection.

**Hackert.** J. P. Hackert, 1737-1807. German School.

HACKERT was a native of Printzlau, in Prussia, and studied landscape painting in Berlin under Le Sueur. He travelled in Norway and Sweden, and ultimately, after studying in Paris and Rome, his fame attracted the notice of the King of Naples, by whom he was appointed Court Painter, with a liberal pension. He died at Florence in 1807. His landscapes are highly esteemed.

**207. LANDSCAPE, RUINS, AND RIVER SCENE.** In foreground three women washing clothes in a stream, which passes a ruined castle with circular tower. The castle is approached by an arched roadway, on which is a waggon drawn by two horses, with two attendants. To the right, a river with boats, church spire, and distant town. Signed "Jacq. Phi. Hackert, fe. a Paris, 1768." On Canvas—height, 1 ft. 6 in.; width, 2 ft. 1½ in. Euing Collection.

**Hals.** Frans Hals. 1584-1666. Dutch School.

This great master of portraiture was born at Antwerp, whither his parents, who belonged to an ancient patrician family of Haarlem, had been driven by the stress of troubled times. At an early age he came to his ancestral home; there he was a pupil of Karel van Mander, and his whole later life is identified with Haarlem. And there till this day remain his masterpieces—his great Corporation pictures, which are the pride of the Haarlem Gallery. The works of Hals are characterised by a marvellous breadth, freedom, swiftness, and accuracy of handling; for humorous gaiety of observation, and for forceful and vivacious delineation of character, he has no superior. In spite of his rather ill-regulated character, he was held in great esteem, and his influence on his contemporaries and pupils—on the art of painting, indeed—was powerful and permanent. Many of the foremost Dutch painters of his fertile period owed their training to Hals.

**208. HEAD OF A BOY,** nearly full face, laughing, holding in his left arm a spaniel, the head of which is only seen. Panel, circular—11 in. diameter.

Engraved in 1801 by T. Gaugain (the dog's head and the hand being left out). Purchased from the Sir Andrew Fountaine (Narford Hall) Collection. 1894.

**209. HEAD OF A BOY,** nearly in profile, looking to the left; he holds a whistle in his left hand. Companion to No. 208. Panel, circular—11 in. diam.

Engraved in 1801 by T. Gaugain. Purchased from the Sir Andrew Fountaine (Narford Hall) Collection. 1894.



No. 208

FRANS HALS.—BOY'S HEAD.





**Hancock.** C. Hancock. English School.

HANCOCK was for many years employed at Tattersalls', and while there he painted a large number of sporting pictures, mostly of small size. He exhibited at the Royal Academy with fair steadiness from about 1835 till 1847. His picture—"The Widow"—representing the sorrowing widow of a gamekeeper surrounded by his dogs, was engraved by Beckenel in 1853.

**210. THE GAMEKEEPER'S HOME—A SKETCH.** Interior of a cottage home; an elderly man relieving himself of a load of rabbits, hare lying on floor, and boy preparing to feed a number of hungry dogs; behind, a woman making an enclosed bed. Signed "C. Hancock, P. 1830." On Canvas—height, 9 in; width, 12 in. Euing Collection.

**Harvey.** Sir George Harvey, P.R.S.A., 1806-1876. Scottish School.

Sir GEORGE HARVEY was born at St. Ninians, near Stirling, and commenced life as a bookseller's apprentice, a career which he early abandoned for the prosecution of Art studies in Edinburgh, where he settled and resided throughout his life. His name is peculiarly associated with the pictorial illustration of phases of Scottish religious history and life—his "Covenanters" series of pictures, of which No. 211 is the first, having brought him a high reputation. He also painted many historical pictures and figure pieces, and in his later days devoted himself largely to Scottish moorland and highland landscape. Harvey's principal works are popularly known in Scotland by large engravings. Among the best of them may be mentioned "The Curlers" and "Reading the Chained Bible in old St. Paul's, London." He was knighted on his election to the presidency of the Royal Scottish Academy in 1864.

**211. THE COVENANTERS' PREACHING.** Exhibited in 1830. On a solitary and desolate Scottish hillside a group of Scottish Covenanters—the men mostly carrying arms, and some mounted on horseback—are listening to the eloquence of a preacher of the proscribed faith; a sentinel is seen on a distant peak. Engraved in mezzotint by J. C. Bromley. On Panel—height, 2 ft. 8½ in.; width, 3 ft. 6 in. Presented by John Fleming, London.

**Heem.** Cornelis de Heem, 1631-1695. Dutch School.

CORNELIS, the son of Jan Davidsz de Heem, was born in Leyden, and, like both his father and grandfather, became a flower and fruit painter. He received his art education from his father, and he practised in the Hague and Antwerp, in which latter city he died. As a painter he was not endowed with the ability of his father.

**212. FLOWERS.** Set in a globular glass, and arranged in a free, straggling manner, a variety of flowers, comprising poppies, roses,

convolvuli, etc. ; butterflies are here and there about the group. Signed, on pedestal, "J. D. de Heem." On Canvas—height, 2 ft. ; width, 1 ft. 8 in. M'Lellan Collection.

This picture, in accordance with its signature, was formerly assigned to Jan Davidsz de Heem, but Dr. de Groot points out that the name has been so falsified as to make what originally was "C." read as "J.D." A similar falsification occurs in a picture in the Dresden Gallery.

**Heem.** David de Heem, 1570-1632. Dutch School.

HEEM was a painter of flowers, fruit, and still life, who prosecuted this branch of art with success in Utrecht throughout his life. He was the father of Jan Davidsz de Heem, mentioned below, who became one of the most brilliant exponents of the same class of work.

**213. GROUP OF FRUIT.** On a table, over part of which is a lavender-coloured cover, is grouped grapes, a lemon, peaches, &c., and a prawn. On Panel—height,  $9\frac{1}{2}$  in. ; width,  $13\frac{1}{4}$  in. M'Lellan Collection.

**214. FRUIT AND STILL LIFE.** On a table, partly covered with a dark olive cloth, is a lobster, a glass with water, lemons, a peach, and grapes. On Copper—height,  $9\frac{1}{2}$  in. ; width, 11 in. M'Lellan Collection.

**Heem.** Jan Davidsz de Heem, 1606-1683. Dutch School.

This eminent painter of fruit, flowers, and still life, was the son of David de Heem, himself also well known as a flower and fruit painter. Jan was born in Utrecht, but lived and worked principally at Antwerp. He brought the art of painting groups of fruit, flowers, and inanimate objects, to a perfection which has rarely been surpassed.

**215. FRUIT AND STILL LIFE.** On a heavy table, a blue Delft basin, with plums, grapes, lemon, and other fruits and leaves, with a piece of bread, opened oysters, etc. ; snails, butterflies, and caterpillars are dispersed on the group. Signed "J. D. de Heem." On Canvas—height, 1 ft.  $1\frac{1}{2}$  in. ; width, 1 ft. 8 in. M'Lellan Collection.

**Henderson.** Joseph Henderson, living Artist. Scottish School.

**216. PORTRAIT OF SIR JOHN MUIR, Bart., Lord Provost of Glasgow, 1889-92.** Full-length figure, erect, in official robes. Signed "J. Henderson, 1893." Height, 7 ft. 4 in. ; width, 4 ft. 3 in. The property of the Corporation.

HENDRIE, JOHN. (See No. 345.)

**Henshaw.** Frederick Henry Henshaw, 1807-1891. English School.

HENSHAW, a landscape painter, and pupil of Barber, of Birmingham, of which town he was a native and resident. He visited Switzerland and Northern Italy, 1837-40, and there obtained many subjects for his easel; but the greater portion of his pictures deal in the picturesque features of his native country. He exhibited at the Royal Academy between 1829 and 1854, and in 1886 a special loan exhibition of his works was held in the Birmingham Art Gallery.

**217. SWISS LANDSCAPE.** Mont Blanc, the Mole, and the Lake of Geneva, as seen from the Lausanne Road, near Geneva. Exhibited at the Royal Academy in 1840. On Canvas—height, 2 ft. 1 in.; width, 3 ft. 3 in. M'Lellan Collection.

**Herdman.** Robert Herdman, R.S.A., 1830-1888. Scottish School.

ROBERT HERDMAN was born at Rattray, in Perthshire, and, after completing his education at St. Andrews University, he devoted himself to Art, and received his training in the Trustees' Academy, Edinburgh. He became essentially a national painter, finding the subjects of his pictures principally in the historical events and in the literary episodes of Scotland. In Scottish history his subjects range from the time of St. Columba down to the wanderings of Prince Charles Edward; and the novels of Sir Walter Scott, as well as Campbell's poems, were rich fields in which he worked with success. His extensive and accurate archæological and historical knowledge were invaluable equipments for the cultivation of this department of artistic activity. In his later days Mr. Herdman was much employed in painting portraits.

**218. PORTRAIT OF SIR WILLIAM COLLINS,** Lord Provost of Glasgow, 1877-80. Full length, in official robes, seated. Signed "R. H., 1881." On Canvas—height, 7 ft. 6 in.; width, 5 ft. The property of the Corporation.

**219. PORTRAIT OF SIR JAMES WATSON,** Lord Provost of Glasgow, 1871-1874. Full length, seated. Presented to the Corporation of Glasgow by the citizens in acknowledgment of many valuable services rendered to the community. Signed "R. H., 1882." Height, 7 ft. 9 in.; width, 4 ft. 10 in.

**220. PORTRAIT OF THE REV. GEORGE STEWART BURNS, D.D.,** Minister of Glasgow Cathedral. Half-length. Presented to the Corporation of Glasgow by a number of citizens. Signed "R. H., 1881." Height, 4 ft. 6 in.; width, 3 ft. 6 in.

**221. PORTRAIT OF PETER CLOUSTON**, Lord Provost of Glasgow, 1860-1863. Full length, seated. Presented to the Corporation of the City of Glasgow by fellow-citizens and other friends in recognition of his public services, 18th April, 1883. Signed "R.H., 1883." On Canvas—height, 7 ft. 2 in.; width, 4 ft. 7 in.

**Herring.** J. F. Herring, Sen., 1795-1865. English School.

HERRING was a very popular painter of animal subjects, notably of horses, many of whose works are well-known through the medium of engravings. He was a man of humble parentage, and had to force his way into artistic prominence by persevering industry through great disadvantages.

**222. A GROUP OF DUCKS.** Three ducks, with a brood of ducklings, at the side of a sedgy pool. Signed "J. F. Herring, Senr., 1850." On Panel—height, 11½ in.; width, 9½ in. Euing Collection.

**223. THE DEER-STALKER.** Highland landscape, with white horse bearing a dead red deer, and a ghillie, and deerhound. Signed "J. F. Herring, Senr., 1852." On Canvas—height, 1 ft. 5½ in.; width, 1 ft. 11½ in. Euing Collection.

**Heyden or Heijde.** Jan van der Heyden or Heijde, 1637-1712. Dutch School.

VAN DER HEYDEN was a native of Gorkum, who received his first art education from a painter on glass. At an early period he settled in Amsterdam, where, as a painter of churches, streets, and buildings generally, he acquired a great and well-merited reputation. The minute fidelity and precision of his work is very remarkable. The figures in his pictures were frequently contributed by Adrian and William Vandewelde, and by Eglon van der Neer. Van der Heyden was also a man of remarkable mechanical ability, having invented a fire-pump and superintended the introduction of lighting in the streets of Amsterdam.

**224. FORTIFIED ENTRANCE TO A DUTCH TOWN.** Walls and tower protecting gateway of a town, which is approached by a bridge over a stream flowing along the walls. To the left, a cottage and other buildings; in the foreground, sheep and ducks. The figures are by Adrian Vandewelde. Signed "J. van der Heyden, A.V.V." On Panel—height, 1 ft. 3½ in.; width, 1 ft. 9 in. M'Lellan Collection.

**Hillingford.** R. Hillingford, living Artist. English School.

**225. YET STILL A KING.** On the near bank of a river a group of soldiers, with a drummer-boy, in uniform of the Marlborough period, eagerly observe, and two of them salute a figure on a white

horse on the opposite bank, who raises his hat. Two mounted officers are behind him. There is a sentry on each bank, various soldiers in the distance, and, remote on the plain, a group of tents Signed "R. Hillingford." On Canvas—height, 2 ft. 7 in. ; width, 4 ft. 3 in. Presented by Charles C. Douglas, of Glenfinart, Argyllshire.

This picture illustrates an episode in Thackeray's "Esmond."

**Hobbema.** Meindert Hobbema, 1638-1709. Dutch School.

HOBBEEMA, the friend and pupil of Jacob Ruysdael, divides with him the honour of being the great landscape painter of the Dutch School. Except that he lived and died in Amsterdam in straitened circumstances, little is known of his life, and during last century his pictures were so poorly esteemed that not unfrequently his signature was erased from his works, and that of Ruysdael forged in its place. Now few landscapes are more appreciated than those of Hobbema, and his authentic works realise exceedingly high prices.

**226. WOODY LANDSCAPE.** In the foreground to the right is an inn, approached by a wooden footbridge spanning a stream. On the centre of the bridge there is a gate, and beyond the inn a lofty building among trees. A long avenue is to the left, and by the wayside a massive structure, within a high wall, approached by an arched gateway. On Canvas—height, 3 ft. 1½ in. ; width, 3 ft. 10½ in. Signed "Hobbema." M'Lellan Collection.

**227. A WOODY LANDSCAPE.** A dark wood, with a marshy pool edged with sedges, having water-lilies, &c., in the foreground, occupies the right of the picture ; the left, open fields, a roadway, on which are two travellers, cottages seen through the trees, and a church spire. Signed "M. Hobbema." On Panel—height, 2 ft. 0½ in. ; width, 2 ft. 9½ in. M'Lellan Collection.

**228. RUINED COTTAGE.** A wooden, red-tiled cottage, much dilapidated ; trees and church spire behind, and to the left a windmill. On Panel—height, 10½ in. ; width, 1 ft. 2 in. M'Lellan Collection.

Dr. Bode considers this to be the work of Wouter Knijff, but Dr. de Groot, on the other hand, looks on it as genuine, and points out that there is an analogous work in the Bridgewater House Collection.

**230. A GROUP OF TREES ON THE BANK OF A RIVER—DUTCH LANDSCAPE.** Fishermen drawing their nets into a boat on one side, and on the nearer bank an angler seated ; to the right and left, windmills, etc. Signed "M. Hobbema." On Panel—height, 1 ft. 6½ in. ; width, 2 ft. 2¼ in. M'Lellan Collection.

A similar work, Dr. de Groot mentions, is in the Van der Hoop Collection (Amsterdam Museum), and another in the Stædel Museum, Frankfurt.



**231. LANDSCAPE IN STORM** (*Copy*). In the foreground of a woody landscape a stream, crossed by a bridge, upon which there is an old woman; a cottage beyond; and to the left a church with spire. Signed "M. Hobbema." On Canvas—height, 10 in.; width, 11½ in. Graham-Gilbert Collection.

The signature on this picture is a forgery.

**Hoet.** Gerard Hoet, 1648-1733. Dutch School.

HOET was the son of a glass painter at Bommel, where his earlier years were spent in the occupation of his father. Afterwards he visited the Hague, Paris, and Brussels, and ultimately he settled at Utrecht, and there founded an Academy of Art. He was, in figure painting, an imitator of Poelenborch, and is held in esteem for his correctness of design and graceful composition.

**232. THE GUILT OF CALLISTO.** Diana with her female attendants of the chase are preparing to bathe in a pool near precipitous rocks. The garments are being removed from the unwilling and shame-overpowered Callisto, under the direction of the goddess. On Canvas—height, 2 ft. 5½ in.; width, 3 ft. 0½ in. M'Lellan Collection.

**Hondecoeter.** M. d'Hondecoeter, 1636-1695. Dutch School.

MELCHIOR D'HONDECOETER was a scion of the noble family of Westerloo, in Brabant. Born in Utrecht, he received his first art instruction from his father, and subsequently from his uncle, J. B. Weenix. In 1659 he was admitted to the St. Luke's Guild in the Hague; he married and resided there and in Amsterdam, in which town he died. Before devoting himself to the painting of birds and poultry, he executed marine subjects; but his fame entirely rests upon the ability and knowledge with which he depicted birds, his skill in that department earning him the title of the "Raphael of the Animals."

**234. DOMESTIC POULTRY.** Group, consisting of hen with chickens, a cock, and two pigeons; the hen is greatly excited at the approach of some foe. Signed "M. d'Hondecoeter." On Canvas—height, 2 ft. 10¾ in.; width, 2 ft. 4¾ in. M'Lellan Collection.

**Hondius.** Abraham Hondius or de Hondt, 1638-1691. Dutch School.

HONDIUS was a native of Rotterdam, who spent the latter part of his life in England, where his art was much appreciated by contemporaries. He devoted himself principally to the painting of animals and hunting scenes, and excelled especially in the representation of dogs. He also painted conflagrations.

**235. SWAN ATTACKED BY DOGS.** A swan, with wings outstretched in fury, has beaten off a dog, to the aid of which two hounds approach at full speed; background, architectural ruins and fragments. Signed "Abraham Hondius." On Panel—height, 10 in.; width, 1 ft. 1½ in. M'Lellan Collection.

**Honthorst.** Willem van Honthorst, 1604-1666. Dutch School.

WILLEM VAN HONTHORST, a portrait painter, native of Utrecht, and brother of the famous Gerard van Honthorst (Gherardo dalle Notti), was trained under Abraham Bloemaert and partly by his brother. He pursued his calling principally in Berlin, the Hague, and in Utrecht, and was much patronised by the ruling classes of his period.

**236. PORTRAIT OF PRINCE FREDERICK HENRY OF ORANGE,** son of William the Silent and Louise de Coligny, born 1584, died 1647. Half-length figure, in demi-armour, with a broad linen collar, and an order suspended from his neck by a blue ribbon. (School of Honthorst.) On Canvas, oval—height, 2 ft. 5 in.; width, 1 ft. 11½ in. Euing Collection.

**Houston.** John Adam Houston, R.S.A., 1813-1884. Scottish School.

HOUSTON, of Scottish descent, was born in Wales, and educated at the Trustees' Academy in Edinburgh. He afterwards studied in Paris and Germany, and resided some time in Florence. From 1840 till 1858 he was resident principally in Edinburgh. He was elected Associate of the Royal Scottish Academy in 1842, and full member in 1845. Latterly he resided in London, where he died. Mr. Houston devoted himself chiefly to landscape painting, and to illustration of literary subjects, and he succeeded in telling his story generally with much dramatic force.

**237. VIEW OF GLASGOW AND CATHEDRAL.** The Cathedral and town of Glasgow, as seen from the Necropolis, part of which is in the foreground. Engraved on a large plate by William Richardson, of Edinburgh. On Canvas—height, 3 ft. 8 in.; width, 6 ft. Presented by A. Dennistoun, of Golfhill.

**Hunt.** William Henry Hunt, 1790-1864. English School.

Born in London, HUNT was trained by John Varley, one of the fathers of the art of water-colour painting, and he was also a pupil in the schools of the Royal Academy. He devoted himself to water colours—painting in his early years landscapes and still life; and in his later days he attained great popularity by his "Rustic Boy" and by other rural subjects. Hunt was a rich colourist, and he rendered fruit and flower subjects with remarkable brilliance and fidelity.

**238. AN INTERIOR.** Lady, erect, in black, low-shouldered gown, head turned from spectator viewing picture on wall, right hand supporting a mandoline, in her left a note. Richly-upholstered chair and other furniture. Water colour—height, 1 ft. 5 in.; width 1 ft. 0½ in. Signed “W. Hunt.” Presented by James Orrock, R.I.

**Huysmans.** Cornelis Huysmans, 1648-1727. Flemish School.

HUYSMANS, known also as HOUSEMAN, of Mechlin, was a pupil of Gaspar de Witt and of Arthois. He was esteemed one of the best Flemish landscape painters of his period, his style being modelled on the Italian School. His figures and cattle are well drawn and pleasingly grouped, and he was often employed to insert these in the works of other artists.

**239. LANDSCAPE.** A woody landscape, with rock and trees; on the right a sportsman with dog; left, two women at a fountain. On Canvas, pasted on wood—height, 11 in.; width, 1 ft. 1¼ in. Graham-Gilbert Collection.

**240. LANDSCAPE.** A clump of trees to the right; centre, a man and woman seated; to the left, a woman coming forward; ruin and two figures in the middle distance. On Canvas—height, 7¾ in.; width, 10½ in. Graham-Gilbert Collection.

**Huysum.** Jan van Huysum, 1682-1749. Dutch School.

HUYSUM was one of the greatest ornaments of the school of Dutch flower painting, in which department he was reputed the “Phoenix” of painters. In arranging or grouping the flowers he painted, and in faithful and exact rendering of minutest detail of structure and colour, combined with a freedom and lightness of handling, he has never been approached. Huysum was born, lived, and died in Amsterdam, where he received his early instruction from his father, also a flower painter.

**241. A GROUP OF FLOWERS.** Globular glass vase, containing rose, lupine, mallow, convolvulus, and other flowers. The composition includes a garden snail, a butterfly, a blue fly, and ants. Signed “Jan van Huysum, fecit.” On Canvas—height, 1 ft. 4½ in.; width, 1 ft. 2 in. M'Lellan Collection.

**242. A GROUP OF FLOWERS.** In a terra-cotta vase, with bas-reliefs, on a yellow marble plinth, a group of flowers, size of nature, comprising rose, tulip, iris, lily, pink, convolvulus, poppy, peony rose, and other showy plants on a yellow ground: in the master's second manner. Signed “J. van Huysum, fecit, 1727.” On Canvas—height, 5 ft. 2 in.; width, 3 ft. 7 in. M'Lellan Collection.

**Janssens.** Cornelius Janssens, or Jonson van Ceulen, 1594-1664? Dutch School.

A portrait and miniature painter, native of Amsterdam, but, according to some, born in London of parents who migrated from the Spanish Netherlands. He practised at the court of Charles I., and came under the influence of Vandyck, who was nine years his junior. On the execution of his royal patron, JANSSENS settled in Amsterdam. A portrait, signed with his name in full, and dated 1656, is in the Rotterdam Gallery. He also painted the portrait of Milton as a boy 10 years of age.

**244. PORTRAIT OF A LADY.** Half-length figure of a lady, hair in ringlets, with pearl necklace, lace-edged broad collar, brown satin bodice with fur-edged sleeves. On Canvas—height, 2 ft. 4½ in. ; width, 2 ft. 1 in. Formerly attributed to Mytens. M'Lellan Collection.

**Jones.** George Jones, R.A., 1786-1869. English School.

JONES was the son of John Jones, a mezzotint engraver in London. He became a student of the Royal Academy when a boy, but for a time, during the Peninsular War, he served as an officer of Militia. At the conclusion of the war, Jones returned to Art, and devoted himself to painting views of towns and battle-pieces. He was elected an Associate of the Academy in 1822 and full member in 1824, and was a contributor to its exhibitions for more than 60 years—from 1803 till 1869 inclusive. He was also Keeper of the Royal Academy from 1840 to 1850, having previously held the office of Librarian ; and in 1849 he published a memoir of Sir Francis Chantrey, R.A. He died in London on the 19th of September, 1869.

**245. THE RELIEF OF LUCKNOW.** Evening, November, 1857. The relief of the sufferers besieged at Lucknow, rescued by General Lord Clyde and the army on the march to the British Camp, was thus described by his lordship :—" In leading the sufferers out of Lucknow, my great anxiety was to keep them silent, and to press them to exertion to reach the British Camp. My distress and difficulties were great, as the women, from debility, would sit down, and the children cried and mourned under their fears and privations." On Canvas—height, 3 ft. 4 in. ; width, 5 ft. 10 in. Presented by Mrs. Jones, widow of the artist.

**246. CAWNPORE—PASSAGE OF THE GANGES,** on the 29th and 30th of November, 1857. The passage of the army, and of about 1,500 women, children, and sick and wounded soldiers, rescued from Lucknow, occupied more than thirty hours. Lord Clyde, with his staff, is on the rising ground ; in the foreground are medical officers attending the sick. The bridge was defended by Captain Peel's heavy guns. The baggage was carried by elephants and camels. On Canvas—height, 3 ft. 4 in. ; width, 5 ft. 10 in. Presented by Mrs. Jones, widow of the artist.

**Jordaens.** Jakob Jordaens, 1593-1678. Flemish School.

This artist was a native of Antwerp, and contemporary and friend of Rubens, who assisted him with counsel and otherwise. He was a man of great industry, and that, combined with his popularity, enabled him to amass a very considerable fortune. He painted principally historical and mythological subjects, and in the fantastic details of the latter he was most successful. The influence of Rubens may be traced in his colour and powerful handling, but he was nevertheless a man of strong individuality. In his old age JORDAENS embraced the Protestant faith.

**247. THE FRUIT SELLER.** Half-length life-size figures of two women and a man, two standing within, and the other outside, a richly-carved doorway, by which is a parrot on a perch. The two inner figures are illuminated by candle-light. The outer bears a basket of grapes. On Canvas—height, 3 ft. 9½ in.; width, 5 ft. 1 in. M'Lellan Collection.

**Knox.** John Knox. Scottish School.

KNOX received his early instruction in art under Alexander Nasmyth, and throughout his lifetime he was a teacher of drawing and a painter of landscapes in Glasgow. Many of his pupils rose to eminence, and among them were Horatio Macculloch, R.S.A., and Sir Daniel Macnee, P.R.S.A. Knox painted several panoramas which during his life enjoyed much popularity. The subjects of his panoramas were Ben Lomond, Edinburgh, Glasgow, Dublin, &c.

**248. VIEW OF LOCH LOMOND.** Panoramic or bird's-eye view of Loch Lomond, the neighbouring hills, and surrounding country, including the Firth of Clyde and sea lochs, as supposed to be seen from the upper part of the loch. On Canvas—height, 2 ft. 0½ in.; width, 5 ft. 2 in. Euing Collection.

**249. VIEW OF BEN LOMOND.** Panoramic or bird's-eye view of the top of Ben Lomond, the neighbouring hills, Loch Lomond, and surrounding country. On Canvas—height, 2 ft. 0½ in.; width, 5 ft. 2 in. Euing Collection.

**Koekkoek.** Herman Koekkoek, 1815-1882. Modern Dutch School.

KOEKKOEK, the son of an eminent Dutch marine painter, was born at Middleburg, and devoted himself in Amsterdam, with much acceptance, to a branch of painting in which his father was eminently distinguished. Several other members of this family have attained distinction as artists.

**250. A MARINE SUBJECT—STORMY WEATHER.** A boat, heavily manned, is just reaching the shelter of a wooden pier, where two are already moored; beyond, a vessel, under stress of weather, is making for the pier. Signed "H. Koekkoek, 1853." On Canvas—height, 2 ft. 1 in.; width, 2 ft. 10 in. Euing Collection.



**Lagrenée.** Louis Jean François Lagrenée, 1724-1805. French School.

LAGRENÉE, a pupil of Carl van Loo, studied also in Rome as a pensioner of the king. He became a member of the French Academy in 1755; of which body he was appointed in 1758 assistant professor; in 1762 he was made professor; and in 1785 he was advanced to the office of rector. By the Empress Elizabeth II. of Russia he was invited to St. Petersburg in 1760, and appointed Director of the Imperial Academy and first painter to the Empress. He returned to Paris in 1763, and from successive governments he received many honours, the last being the Cross of the Legion of Honour from Napoleon in 1804.

**252. PORTRAIT OF PRINCE PAUL OF RUSSIA.** Half-length figure of the Prince, a youth with a white peruke, green sash, and order on his breast. Prince Paul, afterwards Emperor, son of Empress Catherine II., was born in 1753, and murdered in 1801. On Canvas—height, 1 ft. 11 in.; width, 1 ft. 6 in. Euing Collection.

**Lauder.** Robert Scott Lauder, R.S.A., 1803-1869. Scottish School.

LAUDER was a native of Edinburgh, and studied art successively in his native city and in London. After his marriage to a daughter of the Rev. John Thomson, of Duddingston, he spent several years in the great cities of Italy, then practised in London, and ultimately settled in Edinburgh, where he died. He is known principally as a painter of scriptural, historical, and *genre* subjects, which are remarkable for skilful and harmonious colour.

**253. PORTRAIT OF A LADY.** Three-quarter length figure of a lady in white satin dress, seated at an antique escritoire. On Canvas—height, 2 ft. 1 in.; width, 1 ft. 7½ in. Euing Collection.

**Lavery.** John Lavery, A.R.S.A., living Artist. Scottish School.

**254. GLASGOW INTERNATIONAL EXHIBITION, 1888.** — STATE VISIT OF HER MAJESTY QUEEN VICTORIA TO THE EXHIBITION, 22ND AUGUST, 1888. Sir Archibald Campbell, Bart. (Lord Blythswood), reading the Address to Her Majesty. On Canvas—height, 8 ft. 5 in.; width, 13 ft. 4 in. Signed "J. Lavery, 1890." Painted for the Executive Council of the Exhibition.

**Lee.** Frederick Richard Lee, R.A., 1799-1879. English School.

This popular landscape painter was born at Barnstaple, and in his youth he saw some military service while holding a commission in the 56th Regiment.

In 1818 he entered on his artistic studies as a student at the Royal Academy, of which body he became an Associate in 1834, and a full member in 1838. He delighted chiefly in the scenery of his native Devonshire and its coasts.

**255. SHOWERY WEATHER.** Sunrise on the sea coast. A pair of horses pulling a cart loaded with fishing nets; the sun just above the horizon behind them. Signed "Fredk. Richd. Lee, 1834." Engraved by E. Radclyffe. On Canvas—height, 2 ft. 10 in.; width, 3 ft. 7 in. Exhibited at the British Institution in 1834. Vernon Collection of the National Gallery, London. Lent by the National Gallery.

**Lely.** Sir Peter Lely, 1617-1680. English School.

Sir PETER LELY, whose original name was Van der Faes, was born at Soest, in Westphalia, his father being a military man. After receiving some instruction from De Grebber at Haarlem, he resolved to visit England, and there he settled as a portrait painter, imitating the style of, and as far as possible constituting himself successor to Vandyck, who had recently died. He painted for Charles I.; during the Commonwealth he was patronised by Cromwell, whose portrait he painted; and at the Restoration he was appointed principal Court Painter to Charles II., who made Lely a baronet. Portraits by Lely are numerous in old family collections.

See No. 346.

**Leyden.** Lucas van Leyden, 1494-1533. Dutch School.

LUCAS JACOBSZ, commonly known as LUCAS VAN LEYDEN, on account of that city having been his birth-place, was one of the most influential of the early artists of the Dutch School. In addition to paintings in oil, *tempera*, and on glass, he executed a large number of engravings, etchings, and woodcuts, these being at the time new arts, contemporaneously carried to great perfection by Durer and Raimondi. His prints are now rare and highly valued.

**256. THE MUSICIANS.** Quaint figures of a man and woman, the former tuning a guitar after a violin, which the woman is playing. Almost identical with the engraving dated 1524, described in Bartsch's "*Peintre Graveur*," vol. vii., p. 421, from which it was probably painted by a later hand. On Panel—height, 1 ft. 7 in.; width, 1 ft. 1½ in. Graham-Gilbert Collection.

**Lingelbach.** Jan Lingelbach, 1623-1674. Dutch School.

This artist was born in Frankfort-on-Maine, but at a very early age his family removed to Amsterdam. While a youth he studied in Paris and Rome, and his residence in Italy had a lasting effect on his manner and choice of subjects. He painted chiefly views of seaports with shipping, architectural ruins, &c.; and the figures with which his pictures are enlivened show great variety of character, costume, and nationality. He very frequently inserted figures in the landscapes of Dutch contemporary artists.

**257. MOORISH SEA COAST—SLAVE MERCHANTS AND SLAVES.** A Moorish harbour, with very massive castellated fortification on a promontory in the mid-distance. In foreground three merchants, and near them two men in chains, shipping, merchandise, &c. Signed "J. Lingelbach." On Canvas—height, 1 ft. 1 $\frac{1}{4}$  in.; width, 1 ft. 2 $\frac{1}{2}$  in. Euing Collection.

**258. AN ITALIAN SEAPORT.** A busy seaport town, with much bustle and shipping. In foreground classical buildings, equestrian and other statues, and numerous figures of various nationalities, with baggage, &c. Signed "J. Lingelbach." On Canvas—height, 2 ft. 5 in.; width, 3 ft. 4 in. Graham-Gilbert Collection.

### Linnell. John Linnell, 1792-1882. English School.

JOHN LINNELL, a native of London, commenced his art career about 1805, and for more than three-quarters of a century he occupied a place on the roll of British artists, being in the end acknowledged head of the landscape school of his day, and second only in genius to Turner, with whom he was long contemporary. About the year 1805 he was placed under the tuition of Benjamin West, and subsequently he received instruction from Varley, the father of modern English water-colour painting. Linnell was an exhibitor at the Royal Academy as early as 1807, and although he continued to contribute works to the Exhibition during his life, he never became a member of that body. In his early years he worked for a livelihood in all departments of art; later he devoted himself largely to portraiture and figure subjects; and it was only in his mature years and old age that he became strictly a landscape painter, although it was in this branch of art that he attained his highest excellence, and revealed his profound and varied powers.

**259. A COMING STORM.** A wide stretch of richly-wooded country in Surrey. In the foreground a stream flowing towards the right, with stunted and gnarled trees on its banks, amid which, on the right, is a small cottage; on the left a flock of sheep, driven forward by several persons and a dog; and behind are some oxen, with a man on horseback. The sky is lowering, and a heavy black cloud, from which lightning issues, is approaching from the right distance. Signed "J. Linnell, 1873." On Canvas—height, 4 ft. 2 in.; width, 5 ft. 6 in. Bequeathed by John M'Gavin, 1881.

### Lisse. Dirk van der Lisse, . . . 1669. Dutch School.

An imitator and probably a pupil of Poelenborch, a famous painter of classical landscapes, in which females bathing are frequently introduced. VAN DER LISSE was admitted to the Guild of St. Luke's in the Hague in 1644, and at the period of his death, in 1669, he was Burgomaster of the city.

**260. A CLASSICAL LANDSCAPE.** A stream, with wooded banks and waterfall; a shepherd, nude, playing a pipe, another seated

by his side ; to the left, a Cupid leading a white bull ; and to the right, a woman in blue scarf. On Canvas—height, 2 ft.  $1\frac{1}{4}$  in. ; width, 3 ft.  $3\frac{3}{4}$  in. Graham-Gilbert Collection.

**261. THE SLEEPING WARRIOR.** Nude figure of a young man, semi-recumbent, asleep on a crimson drapery, his armour and sword by his side. On Copper, octagonal—height, 5 in. ; width, 7 in. Formerly attributed to Rottenhamer. M'Lellan Collection.

**Lombard.** Lambert Lombard, 1505-1566. Flemish School.

The son of a peasant at Liege, LOMBARD was trained in art under the influence of Mabuse, who inspired his pupil with a love for the glories of Italian art. He was enabled, by patronage, to study the works of the great masters in Florence and in Rome, and at the same time to acquaint himself with the monuments of antiquity in these cities. Lombard, by his industry and zeal, became a man of wide culture, as painter, engraver, architect, antiquary, and poet. He lived principally in his native town.

**262. THE SAVIOUR TAKES LEAVE OF HIS MOTHER.** In front of an arched gateway and wall, the Saviour, with several of the apostles, about to leave Mary (kneeling) and other holy women ; the landscape has a castle in the middle distance, and beyond a walled town and castle representing Jerusalem, all conceived in the mediæval spirit. On Panel—height, 2 ft. 11 in. ; width, 1 ft.  $9\frac{1}{2}$  in. Formerly attributed to Patinir. M'Lellan Collection.

**Loo.** Charles André van Loo, 1705-1765. French School.

CARLE VAN LOO, the son of Louis, and younger brother of Jean Baptiste van Loo, was born at Nice, and was instructed partly by his father and partly by his elder brother, who had already attained a high reputation. In addition to painting portraits and figure subjects generally, he executed a great number of grand historical, scriptural, and classical compositions for public purposes. He was principal painter to Louis XV. in 1762. Many members of the Van Loo family were eminent artists.

**263. THE FOUR SEASONS.** Group of four figures personifying the seasons : Bacchus representing spring ; Flora, summer ; Ceres, autumn ; and Diana, winter. On Canvas, circular—4 ft. 3 in. diameter. M'Lellan Collection.

**Loo.** Jakob van Loo, 1614-1670. Dutch School.

VAN LOO was a painter of historical pictures and portraits. He followed his profession at Amsterdam, and afterwards in Paris, where he died. He was a member of the French Academy, and particularly excelled in designing nude figures, which he drew very correctly, and finished in a remarkably neat manner. He was grandfather of the two celebrated French artists, J. B. and Carle van Loo.

**264. SUSANNAH AND THE ELDERS.** Susannah, nude, seated by the side of a sculptured fountain, clutching a red drapery, her face turned in terror to the two elders at her back. Scene: a palace garden, the palace seen through trees. Signed "J. van Loo, fecit." Height, 2 ft. 6 in.; width, 2 ft. 1 in. Graham-Gilbert Collection.

**Loutherbourg.** P. J. de Loutherbourg, R.A., 1740-1812. English School.

PHILIP DE LOUTHERBOURG, although a native of Strasbourg, at an early period adopted England as his home, and became a member of the Royal Academy of Art. He was a skilful but highly conventional landscape painter, and one of the most successful of scenic artists. The scene-painting manner, indeed, so predominates in his work that there is little of truth in his colour or composition, so that it was observed by a contemporary—

"And Loutherbourg, when Heaven wills  
To make brass skies and golden hills,  
With marble bullocks in glass pastures grazing,  
Thy reputation too will rise."

**265. LANDSCAPE AND CATTLE.** Thunderstorm. In a hilly landscape a group of three cattle, a man on horseback, and a dog, all much terrified, in a thunderstorm; lightning striking near them. On Panel—height, 10½ in.; width, 1 ft. 0½ in. Euing Collection.

**Lucatelli.** Andrea Lucatelli or Locatelli, 1660-1741. Italian-Roman School.

LUCATELLI was a painter of landscapes, mostly classical in feeling, as well as of historical and architectural subjects. His compositions are original and graceful, but his work is not much known. He is said to have been an instructor of Joseph Vernet.

**266. LANDSCAPE AND FIGURES.** A deep landscape between trees to the left and right; in foreground, a man of rude aspect and clothing seated on a rock by the wayside; a woman and a dog hurrying past. On Canvas—height, 10½ in.; width, 1 ft. 1½ in. M'Lellan Collection.

**Lucy.** Charles Lucy, 1814-1873. English School.

CHARLES LUCY, a native of Hereford, commenced life as a druggist's apprentice. At an early age he entered as a student in the Ecole des Beaux Arts, Paris. He devoted himself almost exclusively to historical subjects, painting his figures of life-size; and a large proportion of his pictures are connected with the Puritan era of English history. Many of these have become popular through engraving.

**267. CROMWELL WITH HIS FAMILY AT HAMPTON COURT.** The picture represents the Protector surrounded with his family and



friends at Hampton Court Palace in the summer of 1658, and embraces, besides the figure of the Protector; his wife, Elizabeth; Mrs. Claypole, his favourite daughter; Richard Cromwell, Lady Faulconbridge, Lady Russell, the blind Milton, Andrew Marvel, and Secretary Thurloe. In the picture John Milton is seated playing the chamber organ. Signed "C. Lucy, Pt., 1863." Engraved by Samuel Bellin. On Canvas—height, 8 ft. 6 in.; width, 12 ft. 7 in. Presented by W. Graham, M.P.

**Mabuse or Gossaert.** Jan de Mabuse or Gossaert, 1470-1541. Flemish School.

MABUSE, whose patronymic was Gossaert, was a native of Maubeuge (Mabuse), in Hainault, whence the name by which he is commonly known. Along with Quentin Matsys, under whose influence he was trained, he shares the credit of being the first to introduce a free, unconventional, and natural treatment of subjects represented, in opposition to the stiff mannerism that prevailed previous to their era. He studied and worked several years in Italy, and on his return to Flanders he devoted himself to the painting of portraits, scriptural and clerical subjects for church use, &c. His works are very rare and precious.

**269. THE VIRGIN BY THE FOUNTAIN.** The Virgin, with long wavy hair, which falls loosely over her shoulders, is seated amid flowers, offering the breast to the Holy Child, around whose body is lightly wrapped a white cloth. She is dressed in a green robe with under-sleeves of yellow, and around her is cast a red drapery with an embroidered border. At her feet is an open book of devotions; an elaborately ornamented fountain plays to the right, behind which is a rich and vast castellated building. To the left is a tall tree, and, beyond, a river with a castle on its edge, and a hilly country, with open fields, woods, &c. On Panel—height, 3 ft. 5½ in.; width, 2 ft. 8½ in. M'Lellan Collection.

Dr. Waagen, who attributed this work to Patinir, says:—"The Virgin, in a landscape, with rich architecture, nursing the Child; her head is of singular tenderness, her red robe very fine—unfortunately, much restored." A well-known replica of this picture, on a smaller scale, however, exists in the Ambrosiana in Milan, where the work is attributed to Mabuse. The Milan picture has several variations in the landscape and architecture.

**Macbeth.** Norman Macbeth, R.S.A. 1821-1888. Scottish School.

Mr. MACBETH, a native of Glasgow, was, in his earlier years, employed as a designer for calico prints, but, abandoning that calling, he devoted himself to painting, and attained a most honourable position as a portrait painter, practising first in Greenock, but chiefly in Edinburgh. He was elected A.R.S.A. in 1870, and became R.S.A. in 1880. The last year or two of his life he spent in London, in which city he died on the 27th February, 1888.



No. 269.

MABUSE.—VIRGIN BY THE FOUNTAIN.



**270. PORTRAIT OF ANDREW GALBRAITH, LORD PROVOST OF GLASGOW, 1857-1860.** Full-length, seated. Height, 6 ft. 8 in.; width, 4 ft. 8 in. Presented by a few of his fellow-citizens to the Corporation of Glasgow, 15th September, 1882.

**271. PORTRAIT OF ALEXANDER WHITELAW, M.P.** Full-length, standing. On Canvas—height, 7 ft. 10 in.; width, 4 ft. 10½ in. Presented by a Committee of Subscribers.

Mr. Whitelaw was a nephew of the Bairds of Gartsherrie, and for some time principal partner in their great iron works. He was the first chairman of Glasgow School Board, and represented Glasgow in the Conservative interest from 1874 till his death, which took place in 1879.

**272. PORTRAIT OF JOHN MOSSMAN, Hon. R.S.A., Sculptor, Glasgow (1817-1890).** Half-length, life-size, seated. Height, 3 ft. 9 in.; width, 2 ft. 10 in. Presented by the artist.

**Macculloch.** Horatio Macculloch, R.S.A., 1805-1867. Scottish School.

A native of Glasgow, MACCULLOCH, whilst apprenticed to a house-painter, received the elements of art instruction from John Knox, who had at the same time under his tuition Daniel Macnee, afterwards President of the Royal Scottish Academy. Macculloch contributed to the first exhibition of the Dilettanti Society in the Argyll Arcade in 1828; and in 1829 he exhibited in the Royal Scottish Academy Exhibition. In 1834 he was made an Associate of the Royal Scottish Academy, and in 1838 he became a full member of that body. On becoming connected with the Royal Scottish Academy, he removed to Edinburgh, and subsequently he exhibited little away from that city, having been represented only once, in 1844, in the Royal Academy, London. He devoted himself exclusively to Scottish landscape, and during his lifetime his romantic landscapes had a high reputation in Scotland, their popularity being greatly aided by the vigorous and excellent engravings of many of them executed by Forrest.

**273. THE CLYDE AT ERSKINE FERRY.** In the centre of the foreground a man on horseback, with another at his side, awaits by a small jetty the approach of the heavy ferry-boat, in which are passengers and two horses. To the left, among trees, a white house, fishing-nets drying, boats and figures; to the right, a wooded park, a distant mansion, and square church tower; on the river, shipping. Signed "H. Macculloch." On Canvas—height, 1 ft. 0¾ in.; width, 1 ft. 6 in. Presented by John H. Downes.

**M'Innes.** Robert M'Innes, 1801-1886. Scottish School.

M'INNES began life as a working cabinetmaker in Edinburgh, and as a painter he commenced exhibiting at the Royal Academy in London about 1840.

He studied and resided for many years in various Italian cities, whence he drew a great proportion of his subjects. He also devoted himself to the painting of portraits. His latter days were spent in Scotland, and he had long ceased to paint when, in 1886, he died in Stirling.

**274. AN ITALIAN HOSTELRY.** Group of figures inside and at the doorway of an Italian wayside inn. There are, in addition to the landlord and his household, a gaily dressed young countryman, three monks, mendicant children, &c. Signed "R. M'Innes, 1849." On Canvas—height, 3 ft. ; width, 4 ft. 2 in. Euing Collection.

**Mackenzie.** Daniel Mackenzie, Scottish School.

**275. THE BRAID BURN, NEAR EDINBURGH.** A Scotch burn, following a rapid course between thickly wooded banks; foreground, a woman, seated, with her feet in the water. On Canvas—height, 2 ft. 0½ in. ; width, 2 ft. 9½ in. M'Lellan Collection.

**Macnee.** Sir Daniel Macnee, *P.R.S.A.* 1807-1882. Scottish School.

Sir DANIEL MACNEE was born at Fintry, Stirlingshire, but his father dying when the future painter was only six months old, the widow removed with him to Glasgow. The youth early showed a taste for drawing, and was apprenticed, in 1820, to John Knox, landscape painter. He devoted himself to portraiture, in which walk his fame was acquired, and his sitters have embraced many eminent contemporary Scotsmen. In 1855 he obtained a medal for a portrait of Dr. Wardlaw, exhibited in the Salon at Paris. In 1876 he was elected *P.R.S.A.*, in succession to Sir G. Harvey, in which year he received the honour of knighthood, and removed from Glasgow to Edinburgh.

**276. PORTRAIT OF JAMES FILLANS, Sculptor, half-length.** (See under Sculpture, No. 619.) On Canvas—height, 2 ft. 4 in. ; width, 1 ft. 10 in. Presented by Miss Fillans.

**277. PORTRAIT OF HORATIO MACCULLOCH, R.S.A., half-length,** looking towards the right, engaged in sketching in a highland glen. Inscribed on back of sketching block, "Horatio Macculloch, R.S.A. ; Daniel Macnee, R.S.A." Engraved by J. Smyth. On Canvas—height, 3 ft. ; width, 2 ft. 4 in. Presented by Sir Daniel Macnee.

**278. PORTRAIT OF ROBERT DALGLISH, M.P. FOR GLASGOW, 1857-1874, Merchant and Calico Printer.** Full-length figure, looking towards the left, his right hand resting on a chair the left in his trousers pocket. Signed "Daniel Macnee, R.S.A., 1874" On Canvas—height, 7 ft. 10 in. ; width, 4 ft. 10 in. The property of the Corporation.

This portrait was painted for the Corporation on his retiring from Parliament, to commemorate the services of Mr. Dalglish, who died in 1880, aged 72 years.



**279. PORTRAIT OF BAILIE JAMES MOIR.** Three-quarters length, full face, in the attitude of addressing a meeting. Signed "Daniel Macnee, *P.R.S.A.*, 1877." On Canvas—height, 4 ft. 8 in.; width, 3 ft. 7½ in. Presented to the Corporation, 30th October, 1877.

Painted "by desire of a number of his fellow-citizens, at the close of 25 years' faithful services as Police Commissioner, Town Councillor, and Magistrate, in recognition of the faithful performance of his public duties and of his worth as a private citizen."

**280. PORTRAIT OF SIR JAMES BAIN, LORD PROVOST OF GLASGOW, 1874-77.** Full length, in court dress. and robe and chain of office of the Lord Provost. Signed "Daniel Macnee, *P.R.S.A.*, 1878." On Canvas—height, 7 ft. 10 in.; width, 4 ft. 10 in. The property of the Corporation.

**281. PORTRAIT OF JOHN AITCHISON, Merchant, Glasgow, 1769-1859.** Height, 2 ft. 11 in.; width, 2 ft. 3 in. Bequeathed by his daughter, Miss Janet Aitchison.

**282. PORTRAIT OF DAVID HUTCHESON, Shipowner in Glasgow, the pioneer of steam navigation in the West Highlands.** Height, 6 ft. 3 in.; width, 4 ft. 5 in. Bequeathed by Mr. Hutcheson.

**M'Taggart.** William M'Taggart, *R.S.A.*, living Artist. Scottish School.

**283. PORTRAIT OF ROBERT GREENLEES.** Bust figure, life size. Height, 2 ft. 5½ in.; width, 2 ft. 0½ in. Presented by his family, per Robert Brydall.

Robert Greenlees (born 1820, died 1894) was a well-known artist in the west of Scotland, and for 29 years (from 1852 till 1881) he was connected with, and latterly head master of, the Glasgow School of Art and Haldane Academy, in which position he trained many pupils who have risen to eminence. The portrait was a presentation from former pupils and friends in 1884.

**Martin.** John Martin, 1789-1854. English School.

JOHN MARTIN was born at Haydon Bridge, near Hexham, 19th July, 1789; apprenticed to a coach painter in Newcastle; ran away from his master, and studied painting. He went to London in 1806, and exhibited first at the Royal Academy in 1811. He ultimately devoted himself to the painting of scriptural scenes in a grand dramatic manner—his "Belshazzar's Feast," "The Fall of Nineveh," "The Plains of Heaven," &c., being well known by engravings and otherwise.

**284. DISTANT VIEW OF LONDON.** Foreground of grassy fields and trees, with St. Paul's and other buildings of London faintly

indicated in the distance. Signed "J. Martin, 1815." On Panel—height 7 in. ; width, 1 ft. M'Lellan Collection.

**Mazzola.** Francesco Mazzola, 1504-1540. Italian-Lombard School.

This artist was popularly known as Il Parmigianino, from his birthplace, Parma, where his father and uncle were painters. At an early age he came under the influence of Correggio, of whose style he became a successful imitator. He rapidly attained considerable distinction, and, among other great works, he was employed to execute frescoes in the Church of S. Maria della Steccata, in Parma. For that he received half-payment in advance, but he so delayed the work that he was imprisoned for breach of contract, and to this day the frescoes remain unfinished.

**285. VIRGIN AND CHILD.** The Virgin, with the child on her knee, seated under a crimson curtain ; angels and cherubs around, with flowers and garlands ; Joseph in background, reading. On Copper—height, 10½ in. ; width, 8½ in. M'Lellan Collection.

**Medina.** Sir John B. Medina, 1660-1711. Flemish School.

This painter was born at Brussels in 1660. When he was twenty-six years of age he came to England, and for some time painted portraits with considerable success. He was invited to visit Scotland under the patronage of the Earl of Leven. There he painted the portraits of most of the Scottish nobility, and was knighted by the Duke of Queensberry, at that time Lord High Commissioner, this knighthood being the last such Scottish honour conferred.

**287. PORTRAIT.** Half-length portrait of a gentleman in a white horse-hair wig. On Canvas—height, 2 ft. 5 in. ; width, 2 ft. Euing Collection.

**Messina.** Antonello da Messina, 1444-1493 (?). Italian-Neapolitan School.

ANTONELLO was the first of the Italian painters who practised the art of painting in oil in the manner perfected by the Van Eycks in Flanders. It is stated that a picture by the Van Eycks was brought under his notice, and observing the wonderful brilliance and purity of colour secured by the new method, he went to Flanders specially to learn the secret of the art, and that there he was initiated either by the brother Jan, who, however, died in 1440, or by one of his immediate successors. What is certain is that he acquired the knowledge,—it may have been from Roger vander Weyden, who spent some years in Italy—and that he carried the secret to Venice, where he put it into practice, and communicated its details to several of the great artists then practising in that city. Antonello's early works were obviously influenced by Flemish models, and in his later productions he was equally affected by his Venetian contemporaries.

**288. ADORATION OF THE MAGI.** The Virgin is kneeling before the Holy Child, surrounded by a glory; behind her, within the stable, where there is an ass and a cow, the three wise men; and in front St. Gregory, as a pope, and St. Jerome, as a cardinal, presenting to the Virgin a kneeling cardinal; landscape bounded by hills, and city in distance. On Panel, painted in oil—height, 1 ft. 8 in.; width, 1 ft. 4 in. M'Lellan Collection.

"It will, I think, be interesting to art connoisseurs to learn that in another and hitherto little-regarded picture amongst the M'Lellan series, I have, as I believe, discovered an unrecorded work of one of the most important of all the early Italian masters—Antonello da Messina. Should my judgment be confirmed, as I have the strongest belief it will be, the history of art will be enriched by another interesting page. The work I allude to is a small highly-finished oil picture on panel, representing the 'Adoration of the Magi,' hitherto catalogued as by an unknown master of the early Flemish School. This picture passed unnoticed by Dr. Waagen, and it does not seem to have attracted the attention of any more recent observer. A combination of evidence, however, seems to clearly point to the origin I have indicated. The composition itself is an unusual and remarkable one. Two of the principal figures are unquestionably portraits of living personages of the period when the picture was produced, doubtless somewhere about 1470-80. One of these is a standing figure of the Pope, probably intended for St. Gregory, and I think I am able to indicate the individual Pontiff portrayed. The portrait is, I believe, that of Pope Sixtus IV. (della Rovere), the builder of the Sistine Chapel. Of this Pope, fortunately, we have a fine bronze medallion by Guaccialotti, and, indeed, portraits in other vehicles. I have, in short, no doubt whatever of the identity of the personage. Sixtus IV., I may add, was the reigning Pontiff at the period of Antonello's greatest activity. The very beautiful and characteristic portrait of the kneeling Cardinal will also most likely be identified. The style and technical execution of the work, as an early Italian picture *painted in oil*, entirely agree with similar characteristics of authenticated productions of Antonello known to me. It will be recollected that the exceeding interest which attaches to Antonello arises in great part from the fact that in his early life he became a pupil of the Van Eycks, or of some one of their immediate successors, in Flanders, and he it was who imported the newly-discovered art of oil-painting into Italy."—Sir C. ROBINSON.

*This is obviously  
an absurd  
attribution!  
I don't know  
by whom it  
is painted.  
but certainly  
work by same  
hand was  
Sixt.<sup>h</sup> del. Master  
1896, a 5'  
Jerome in his  
study.  
It must be  
Napoleonic  
work*

**Mieris.** Frans van Mieris, 1635-1681. Dutch School.

MIERIS, one of a family of twenty-three children, was born at Leyden, where his father was a goldsmith. He was a pupil of Gerard Dou, whose general range of subjects and minute style of execution he faithfully followed. Many of his descendants were, like himself, artists of distinguished ability.

**289. THE MALADY OF THE HEART.** Lady in red fur-edged cloak, seated in her chamber, with a book in her lap. A physician is feeling her pulse. A replica of this picture is in the Imperial Museum, Vienna. Signed "F. van Mieris, anno 1657." On Copper—height, 1 ft. 1 in.; width, 10½ in. M'Lellan Collection.

**290. THE MUSIC LESSON.** Female, seated at a table, holding in her hand a music-book, receiving instruction from a man who holds in his hands a violin and bow. On Panel—height, 1 ft.; width, 10 in. M'Lellan Collection.

Formerly ascribed to Palamedes. The original, of which this picture is a replica, is in the Six Collection in Amsterdam.

**Millet.** François Millet, 1642-1679. Flemish and French Schools.

MILLET was an artist of French extraction, although born at Antwerp, whither his father had migrated. He became a pupil of L. Francken; and, after marrying his instructor's daughter, he went to Paris, where he closely studied the works of N. Poussin, whom, as a landscape artist, he imitated with great fidelity and success.

**291. PASTORAL LANDSCAPE, WITH FIGURES.** A stream, with waterfall and trees; to the right, a goat, a woman and boy reclining, and a satyr playing a Pan's pipe. On Canvas—height,  $11\frac{1}{2}$  in.; width, 1 ft.  $3\frac{1}{2}$  in. Graham-Gilbert Collection.

**Mola.** Pietro Francesco Mola, 1612-1668. Italian-Bolognese School.

MOLA spent his early days in Rome, where he received his first instruction in art from the Cavaliere d'Arpino. He had the advantage, while still a youth, of visiting Venice, and afterwards Milan and Bologna, and he attached himself to the style of the masters of the Bolognese school, especially favouring that of Albani. He spent his latter days in Rome, where he attained the dignified position of President of the Academy of St. Luke. Mola excelled greatly as a landscape painter, introducing figures into his scenes which much enhance the interest of his pictures.

**292. ST. JOHN PREACHING.** A landscape with trees right and left; in foreground St. John, on a slight elevation, is preaching to a mixed group, including two Roman soldiers in armour, one of whom is on horseback. On Canvas—height, 2 ft.  $1\frac{1}{2}$  in.; width, 1 ft.  $7\frac{1}{2}$  in. M'Lellan Collection.

**Molenaer.** Jan Miense Molenaer, 1610-1688. Dutch School.

This excellent artist, who was born about 1610 in Haarlem, was married to Judith Leistar, herself an artist, in 1636. His earlier pictures, which date from 1629, and testify principally to the influence of Frans Hals, represent interiors and popular and festive scenes. In 1639 he settled in Amsterdam, and, coming under the influence of Rembrandt, his style was greatly modified. In 1649 he returned to Haarlem, which was then an important art centre.

**293. THE MUSICIANS.** Group of four rustics—three men and a woman around a table, two playing musical instruments and two singing; an owl rests on the back of the chair of one of the men. Signed "J. Molenaer." On Panel—height,  $7\frac{1}{2}$  in.; width,  $7\frac{1}{2}$  in. Euing Collection.

**Montagna.** Bartolommeo Montagna, died 1523. Italian-Venetian School.

This early master was born at Orzinuovi, in Brescia, but the greater part of his active life was spent in Vicenza. He was probably educated in Venice, and came under the influence of Mantegna, Giovanni Bellini, and Carpaccio.

See No. 29.

**Morland.** George Morland, 1763-1804. English School.

GEORGE MORLAND, the son of Henry R. Morland, a painter, was born in the Haymarket, London, 26th June, 1763. He was a student of the Royal Academy, and first produced landscapes, but afterwards, for the most part, rustic subjects with domestic animals. His career was irregular and dissipated, and the later years of his brief life were principally spent in spunging-houses, under the charge of unprincipled creditors.

**295. LANDSCAPE—AN INLAND STREAM.** Sketch of a landscape, with stream spanned by a bridge, near which a cottage and some figures. On Canvas—height, 11 in.; width, 1 ft. 2½ in. M'Lellan Collection.

**296. SEA-COAST SCENE—SMUGGLERS.** A rocky sea-coast, with boat containing barrels, which men are unloading in a creek, where stands a man with white horse. Signed "G. Morland, 1793." On Canvas—height, 1 ft. 0½ in.; width, 1 ft. 3 in. M'Lellan Collection.

**297. SEA-COAST SCENE—STORM AND WRECK.** Rock-bound sea-coast, with stormy sea, and ship wrecked near the shore; men launching a boat from the shore, with man and woman in foreground looking on. Signed "G. Morland." On Canvas—height, 1 ft. 7½ in.; width, 2 ft. Euing Collection.

**298. SEA PIECE.** A sea-shore with high cliffs, water placid; several boats drawn up to the shore; in the foreground, figures. Signed "G. Md." On Canvas—height, 1 ft.; width, 1 ft. 4 in. Euing Collection.

**Morland.** G. H. Morland, died 1789. English School.

GEORGE HENRY MORLAND was a painter of *genre* subjects, who practised in London about the middle of the 18th century. He was grandfather of the famous George Morland.

**299. THE OYSTER SELLER.** A half-length figure, female opening oysters by the light of a lantern. Engraved by P. Dawe. On Tin Plate—height, 11½ in.; width, 9½ in. M'Lellan Collection.

**Moucheron.** Frederick de Moucheron, 1633-1686. Dutch School.

MOUCHERON, an artist of noble French extraction, was born at Embden, and instructed in painting by Jan Asselyn. He afterwards studied in Paris, and devoted himself to the painting of landscapes, the figures in which are frequently the work of Adrian Vandevelde or of Lingelbach.



**300. ITALIAN LANDSCAPE, WITH ROUND TOWER.** Landscape, with precipitous rocks to the left, under which is a roadway, with sheep, mules, and figures. There is a round tower in the centre, and to the right a stream, and a hill in the distance. Figures by Lingelbach. Signed "Moucheron, F." On Panel—height, 2 ft. 1½ in.; width, 2 ft. 6 in. M'Lellan Collection.

**301. LANDSCAPE, WITH HAWKING PARTY.** A rich wooded landscape, with stream forming a waterfall, bounded with distant hills. In foreground, a lady and gentleman on horseback, with attendant, hawks, and hounds, and various other figures on roadway, at some distance. A very characteristic picture, with figures by Vandewelde. Signed "Moucheron." On Panel—height, 11½ in.; width, 1 ft. 3 in. M'Lellan Collection.

**Murillo.** Bartolomé Estéban Murillo, 1618-1682. Spanish School.

MURILLO was a native of Seville, where he early devoted himself, with wonderful vigour and realism, to the painting of beggar children and rustics. Early in his career he visited Madrid, where he was well received and encouraged by Velasquez, through whose influence he had access to the rich collections of the Escorial, and there he studied diligently the masterpieces of Titian, Rubens, Vandyck, and his patron Velasquez. He developed his greatest powers in the painting of religious subjects, into which he infused a spirit of devoutness and purity which has been attained by no other artist of any period.

**302. THE REPOSE IN EGYPT.** The Virgin, seated by a tree in the centre, watches the Child, who sleeps on a rock by her side; St. Joseph stands on the right holding the bridle of the ass; on the left stand two cherubs; in the foreground, to the right, a bottle, a bundle, and a broad-brimmed hat; landscape background. On Canvas—height, 3 ft. 2 in.; width, 4 ft. 1 in. M'Lellan Collection.

"The sleeping Child contemplated by the Virgin, who is seated, and by Joseph, who is standing and holding the ass. This picture, which is from the collection of Lucien Bonaparte, decidedly displays the influence of Rubens and Vandyck. The very realistically-conceived Virgin is of unusually cold reddish flesh tones. The careful execution is equally carried out in every part. Unfortunately, it has been retouched" (Waagen's *Art Treasures*, vol. iii., p. 287). A replica, or possibly the original of this picture, is in the Hermitage, St. Petersburg.

**303. THE VIRGIN AND CHILD (after Murillo).** Full-length figure of the Virgin, seated on a stone bank, with the Child on her knee. On Canvas—height, 1 ft. 7½ in.; width, 1 ft. 2½ in. M'Lellan Collection.

A version of this picture (the original), with figures nearly life size, is in the Corsini Palace, Rome.

**Murray.** David Murray, A.R.A., living Artist. Scottish School.

**304. FIR FAGGOTS :** a Hampshire landscape. The scene is near Christchurch, with the headland of the Isle of Wight in the distance to the right : a wooded country, with St. Catherine's Hill, occupies the middle distance ; to the left, undulating open country, meadows, and moorland. The foreground is at Matcham, on the road between Ringwood and Christchurch. Two women, with bundles of firewood, recline in the heathy foreground, and cattle dot the moorlands and pastures. On Canvas—height, 3 ft. 11 in. ; width, 5 ft. 11½ in. Purchased in Glasgow Institute of Fine Arts, 1894.

**Nain.** Antoine le Nain, 1588-1648. French School.

This artist was one of three brothers, natives of Laon, Picardy, who attained a high reputation as painters of portraits and domestic scenes. They also painted large religious pictures for the decoration of Parisian churches.

**310. INTERIOR, WITH FIGURES.** Female in a brown dress and white neckerchief, seated, contemplating a flower in her lap ; she is being intently observed by a boy, whose arm rests on a book lying on a table. On Panel—height, 11 in. ; width, 9 in. M'Lellan Collection.

**Nasmyth.** Alexander Nasmyth, 1758-1840. Scottish School.

This artist was a native of Edinburgh, who studied under Allan Ramsay, portrait painter, son of the poet, and afterwards in Italy. Among his earliest productions is the only authentic portrait known to exist of Burns. He was an original member of the Society of Incorporated Artists, and one of the first-elected Associates of the Royal Institution, to the exhibitions of which he contributed many landscapes and portraits. He was the father of the well-known Scottish artist, Patrick Nasmyth.

**311. ITALIAN LANDSCAPE.** Inland lake, the margins of which are well wooded, occupies centre of picture, and stretches towards the distance, where a town is indicated ; foreground, trees and figures ; middle distance, ruined chateau on a knoll, reflected in the water. On Canvas—height, 2 ft. 2½ in. ; width, 2 ft. 10½ in. M'Lellan Collection.

**Neefs.** Pieter Neefs or Nieffs, 1577-1651. Flemish School.

NEEFS was a native of Antwerp, and disciple of H. Steenwyck, whose style he imitated. He excelled in painting the interiors of churches and cathedrals—choosing especially Gothic subjects. He was master of perspective, and relieved his pictures from the monotony of straight lines and pillars by introducing

monuments, organs, and a great variety of figures in lively grouping, the figures often being painted by the elder Teniers, Jan Brueghel, and others.

**312. INTERIOR OF A CONTINENTAL CATHEDRAL.** A lofty and spacious Gothic cathedral, with figures of a lady and gentleman, priest, group of worshippers, mendicants, &c., &c. Signed "Peeter Neeffs." On Panel—height, 1 ft. 3 in.; width, 1 ft. 8 in. Graham-Gilbert Collection.

**Neer.** Aert van der Neer, 1603-1677. Dutch School.

Concerning this celebrated artist very little is known with certainty. It is presumed he was born in Amsterdam, and that he worked principally in that city and in Gouda. His son Eglon (see below) was born in Amsterdam in 1643. VAN DER NEER, as a landscape painter, made the painting of moonlight scenes a specialty, and in such effects he has never been approached. He also painted Dutch landscapes under many aspects, and he was particularly happy in the representation of winter scenes, and in depicting conflagrations.

**313. MOONLIGHT ON A DUTCH CANAL.** A village, with trees, by the side of a canal, seen under moonlight; boat and figures in foreground. Signed "A.V.N." On Panel—height, 1 ft.; width, 1 ft. 3½ in. Presented by D. Dreghorn.

**Neer.** Eglon H. vander Neer, 1643-1703. Dutch School.

This artist was the son of A. vander Neer, from whom he received his early instruction. At the age of twenty he visited Paris, where his works were highly thought of; subsequently he returned to Holland, and there he devoted himself with great assiduity to his art, painting, with extraordinary minuteness and finish, portraits, historical subjects, mythology, and landscapes.

**315. VENUS AND ADONIS.** Female figure representing Venus, reclining against the knees of Adonis; Cupid, behind, holding in rein a dove, beside a chariot; pair of hounds and pair of pigeons to right and left respectively. Background, forest. Signed "E. H. vander Neer, f." On Canvas—height, 2 ft. 0½ in.; width, 1 ft. 8½ in. M<sup>r</sup> Lellan Collection.

**316. CAVALIER SINGING AND PLAYING A VIOLIN.** Cavalier singing and playing on the violin, with music lying before him. Face looking towards right; long hair. From the Lebrun Gallery. Engraved. On Panel—height, 9½ in.; width, 7½ in. Graham-Gilbert Collection.

**Netscher.** Caspar Netscher, 1639-1684. Dutch School

CASPAR NETSCHER was born at Heidelberg, in Germany, where, while he was yet an infant, his father died. His mother was forced by war to fly thence,

and during a siege she lost two of her children through famine. She passed the lines of the besiegers during night with her remaining two children, and, reaching Arnheim, she was there charitably entertained. Netscher was instructed by, among others, Gerard Terburg, and devoted himself much at first to mythological subjects. Subsequently he painted portraits with great success, and was peculiarly happy in the rendering of satin and other textures.

**317. LADY IN WHITE SATIN DRESS.** Full-length figure of lady standing in front of columns with sculptured base; flower-pot and plant at her side. On Canvas—height, 2 ft. 10 in.; width, 2 ft. 10½ in. M'Lellan Collection.

**318. NYMPHS ADORNING A STATUE OF VENUS.** Three nymphs bring garlands and other offerings to a statue of Venus and Cupid. In the background two satyrs and a female, &c. Signed "C. Netscher, fec., 1670." On Canvas—height, 1 ft. 8 in.; width, 1 ft. 4½ in. M'Lellan Collection.

**319. A PRINCESS OF ORANGE.** Half-length of a lady in crimson dress, standing by a fluted column, with a basin of roses, etc., at her side. Signed "C. Netscher, 1671, f." On Canvas—height, 1 ft. 5½ in.; width, 1 ft. 3 in. M'Lellan Collection.

"Portrait of a lady; painted with all his delicacy, in his later but still warmly-coloured manner" (Waagen's *Art Treasures*, vol. iii., page 289).

**320. PORTRAIT OF A NOBLEMAN.** Half-length, full face, looking to right; long-haired wig; white lace cravat. On Panel—height, 1 ft. 4 in.; width, 11½ in. Graham-Gilbert Collection.

**Newton.** G. S. Newton, R.A., 1795-1835. English School.

NEWTON, born at Halifax, Nova Scotia, was the son of a British officer. When a young man he visited and studied in Italy, and thereafter he became a student at the Royal Academy, London. He early attained great reputation as a *genre* painter, and chose many of his subjects from standard British authors. His female figures are specially admired, and his works are distinguished by a fine sense of colour.

**321. THE DISCONSOLATE—A SKETCH.** Lady in white dress, seated on sofa, in deep grief, her face hidden in her handkerchief; an opened letter with mourning border at her feet indicates the cause of her grief. On Panel—height, 9 in.; width 7¼ in. Euing Collection.

**Opie.** John Opie, R.A., 1761-1807. English School.

OPIE was born in the village of St. Agnes, near Truro, in Cornwall, where his father was a carpenter. At an early age he showed remarkable artistic

ability, and, as an uninstructed boy, he painted portraits with such vigour that, on his arrival in London, aged 19, he was hailed as the "Cornish wonder," and for a time he was the rage of the town. He was appointed Professor of Painting at the Royal Academy in 1806, and on his premature death, in the following year, his remains were publicly interred in St. Paul's Cathedral.

**322.** His own portrait. On Canvas—height, 1 ft. 8½ in.; width, 1 ft. 3½ in. M'Lellan Collection.

**Orley.** Barend or Bernaert van Orley, 1491-1542. Flemish School.

VAN ORLEY was a native of Brussels, and at first a pupil of his father, who also was a painter. Later he studied in Rome, where he became a pupil and favourite assistant of Raphael, and, on his return in 1515 to Brussels, he was appointed Court Painter to the Regent Margaret. In that capacity he superintended the weaving in Brussels of the series of tapestries with scriptural subjects after Raphael's famous cartoons.

**323.** ST. ADRIAN. The Saint standing, with drawn sword, before a classical building, in a medallion on which is the inscription, *Virtus victrix fortunæ fortissima*; at the saint's feet is an anvil, and behind him lies a very conventional lion; on the scabbard of the sword is inscribed BEIV NOAR, and across the lower part of the picture, in large letters, S. ADRIANUS. On Panel—height, 1 ft.; width, 9 in. M'Lellan Collection.

St. Adrian was one of the early Roman military saints and martyrs, who met his death for embracing the Christian faith, by having his limbs smashed on an anvil—whence the anvil in the picture. Mrs. Jameson (*Sacred and Legendary Art*, 3rd ed., vol. ii., p. 800), says, in a note—"In the Collection of Mr. M'Lellan, of Glasgow, I saw a small picture representing St. Adrian in complete armour, with a helmet and floating plumes, the anvil on which he was mutilated at his feet, and a crouching lion near him."

Dr. Waagen, who attributed this work to Hans Burgkmair, characterises it as "a careful little picture," but in style and treatment it agrees with a warrior saint, called "Charles V.," painted by Van Orley, now in Lord Northbrook's Collection.

**Ossenbeck.** J. van Ossenbeck, 1627-1678. Dutch School.

OSSENBECK was a native of Rotterdam, concerning the circumstances of whose life not much is known. He died at Regensburg in 1678.

**324.** THE HAWKING PARTY. Hawking party on horseback, with negro carrying a hawk, and another attendant with hounds; round tower, cliffs, and statuary figure in background. On Panel—height, 8¾ in.; width, 10½ in. M'Lellan Collection.

**324A.** PASTORAL LANDSCAPE. In the foreground two cows and a few sheep at rest. A woman is milking a ewe, and by her side







No. 329.

A. VAN OSTADE.—ITINERANT MUSICIAN.

a man stands playing bagpipes. To the left wooded knolls in evening light, and to the right a level plain. On Panel—height, 1 ft. 11 in. ; width, 2 ft. 9½ in. M'Lellan Collection.

**Ostade.** Adrian van Ostade, 1610-1685. Dutch School.

ADRIAN VAN OSTADE, one of the most successful of Dutch *genre* painters and etchers, was born at Haarlem. There he was a pupil of Frans Hals, along with Adrian Brouwer and other eminent painters of the Haarlem School. He painted only interiors, domestic scenes, and figures of peasants ; but these he executed with extraordinary delicacy and power of colour, and with endless variety of character and quaint humour. His pictures were in great request during his life, as they still continue to be, while the etchings he executed are rare and highly prized.

**325. PEASANTS DRINKING AND SMOKING.** Around a fireplace, in a large apartment, four peasants enjoying their pipes and beer. In the background, a woman, observed by a little girl, is engaged in some domestic work. Signed "A. V. Ostade." On Panel—height, 1 ft. 1½ in. ; width, 1 ft. 0½ in. M'Lellan Collection.

Engraved by J. Taylor, and published by William Miller, London, 1808.

**326. THE BLIND BEGGAR.** A blind beggar, led by a small boy, is taking alms at a door, over the lower half of which a housewife leans ; a rustic balcony, reached by a wooden stair, is overhead ; children and other figures around, showing some curiosity, mixed with alarm. On Panel—height, 1 ft. ; width, 9½ in. M'Lellan Collection.

An early work of the artist.

**327. LAW.** A lawyer seated in his study reading a document ; books and papers on tables at his side. On Panel—height, 11½ in. ; width, 9½ in. M'Lellan Collection.

Engraved, when in the possession of Alderman Beckford, Lord Mayor of London, by Anthony Walker about 1760. The original, of which this picture is a contemporary copy, signed and dated 1665, is in the Berlin Gallery.

**328. PHYSIC.** A physician seated in his study examining some fluid in a flask ; by his side, books, an apothecary's jar, &c. On Panel—height, 11½ in. ; width, 9½ in. M'Lellan Collection.

Pendant to No. 327, and also a contemporary copy. The picture was engraved, when in the possession of Alderman Beckford, Lord Mayor of London, by Anthony Walker about 1760.

**329. THE ITINERANT MUSICIAN.** A ragged fiddler playing the violin, his hat slouched over his left eye, and a roguish smile on his face. Signed "A.V.O." On Panel—height, 10 in. ; width, 8 in. Graham-Gilbert Collection.

A brilliant example of the master's mature work.

**330. BOORS DRINKING** (Modern copy). A group of three men round a low table drinking, smoking, and playing the violin. On Panel—height  $10\frac{1}{2}$  in. ; width,  $8\frac{1}{2}$  in. Graham-Gilbert Collection.

**331. THE VILLAGE SCHOOL.** A rude rustic interior, in which are variously disposed the schoolmaster and a number of little rustics—some at their lessons, and others at various pranks. On Panel—height,  $7\frac{1}{2}$  in. ; width,  $8\frac{1}{2}$  in. M'Lellan Collection.

A school interior similarly treated is in the La Caze Collection in the Louvre, Paris.

**Palamedes.** Anthonis Palamedes, 1601-1673. Dutch School.

This artist, whose family name was Stevaerts, but who generally signed himself A. Palamedes, was a native of Delft. He studied the manner of Mierevelt and of Frans Hals, and devoted himself to portrait painting, and the representation of domestic interiors of the wealthy classes. He was received into St. Luke's Guild of Delft in 1621, became President of the same in 1635, and continued to take an active interest in the concerns of the Corporation till the year of his death.

**333. A MUSICAL PARTY.** A company, variously disposed, in a large apartment, listening to the performance of a richly-habited man, who sings and accompanies himself on the lute. Signed "A. Palamedes." On Panel—height, 1 ft.  $2\frac{1}{2}$  in. ; width, 1 ft.  $9\frac{1}{2}$  in. Euing Collection.

**Palma.** Jacopo Palma (called PALMA VECCHIO), 1480-1528. Italian-Venetian School.

PALMA, a native of Serinalta, near Bergamo, was probably a fellow-pupil of Titian and Giorgione in the school of Giovanni Bellini. After these he is to be regarded as one of the chief ornaments of the early Venetian School. His works are remarkable for simplicity of composition, for the attractive and graceful modelling of his female figures, and for opulent and harmonious colour.

**335. VIRGIN AND CHILD ATTENDED BY SAINTS.** The Virgin seated on a balcony, her hands around the Holy Infant, erect, nude, in front of her. To the left is St. Joseph, to the right St. Catherine and a saint with a flag (S. Philippo Benozzo?), and in front St. John and a lamb. On Panel—height, 1 ft.  $5\frac{1}{2}$  in. ; width, 1 ft.  $1\frac{3}{4}$  in. M'Lellan Collection.

It has been suggested that this picture is by Romanino, of Brescia.

**336. HOLY FAMILY.** The Virgin, with the Infant Saviour on her knee, attended by female saint, St. John, and St. Peter; in background, a landscape with architecture. On Panel—height, 3 ft.  $0\frac{1}{2}$  in. ; width, 4 ft. 6 in. Graham-Gilbert Collection.

*It is a lovely little picture of a very early date.*  
*I made this suggestion in 1894. It was well on the road to Campi! - when I didn't then know. but now I see the justice of Borsoini's view.*

*was finished by Cariani*

**337. FIGURE OF A LADY.** (Copy by Graham-Gilbert.) Half-length figure, with long flowing hair, in a rich loose red cloak, lined with blue. On Panel—height,  $8\frac{1}{2}$  in. width,  $6\frac{1}{2}$  in. Graham-Gilbert Collection.

**Parmigianino.** See MAZZOLA.

**Pater.** Jean Baptiste Pater, 1696-1736. French School.

PATER was a contemporary, in some degree a rival, of Watteau, devoting himself to the class of subjects which is peculiarly identified with the name of that great master. He received some amount of instruction from Watteau, and he worked with prodigious assiduity—so much so, that he thereby cut short his life, dying in Paris at the early age of forty.

**338. CARNIVAL SCENE.** A procession of gaily and fantastically dressed musicians and mummers, with Bacchus borne aloft. In foreground a fountain in the gardens of Fontainebleau, in which is John of Bologna's group, "The Rape of the Sabine Women;" the palace in the distance. On Copper—height, 1 ft.  $6\frac{1}{2}$  in.; width, 2 ft. M'Lellan Collection.

"To this French painter I am inclined to attribute a large party in a landscape, which unites a skilful composition with a warm and clear colouring and a very careful execution."—(Waagen's *Art Treasures*, vol. iii., page 186.)

"If by Pater, early and most carefully modelled."—(*Dr. Richter.*)

**Pettie.** John Pettie, R.A., 1839-1893. Scottish School.

JOHN PETTIE was born in Edinburgh in 1839, but during his childhood his family migrated to East Linton in Haddingtonshire. When about 16 years of age, he obtained admission to the Trustees' Academy in Edinburgh under Robert Scott Lauder, to whom many Scottish artists who have risen to eminence owed their early instruction. Pettie had among his companion students, W. Q. Orchardson, John M'Whirter, Tom Graham, and Hugh Cameron, and these, with others, formed a sketching club, which met weekly between 1856 and 1861, and of that body Pettie was an enthusiastic member. In 1861 some of them migrated to London, and thither a year later Pettie followed his companions, that city being thereafter his home. He was elected A.R.A. in 1866, and in 1873 he attained the dignity of full Academician. He was also made an honorary member of the Royal Scottish Academy. Pettie's delight was in dramatic situations: his more important canvases having for their subjects warlike and historical incidents, including many vigorous illustrations of Scott's novels, and some selected from the Shakespearian dramas.

**339. "TWO STRINGS TO HER BOW."** In a country lane, a damsel is enjoying a promenade between two gallants, linked into the arms of each, both of whom appear to dislike the triple arrangement. Height, 2 ft.  $8\frac{1}{2}$  in.; width, 3 ft. 11 in. Presented by John Muir, of Deanston (Sir John Muir, Bart., Lord Provost).



**Philips.** Henry W. Philips, 1820-1868. English School.

H. W. PHILIPS was a son of Thomas Philips, R.A., a well-known painter of portraits and figure subjects. Henry was educated by his father, and devoted himself almost exclusively to portraiture, in which department he acquired considerable reputation; but he died suddenly and prematurely in London at the age of 48.

**340. PORTRAIT OF LORD CLYDE.** Half-length, nearly full face, with hand in breast of coat. Field-Marshal Lord Clyde, G.C.B., K.S.I., etc., was born in Glasgow in 1792, and joined the army as ensign in his 16th year. He served successively in the Peninsula, in America, West Indian Colonies, China, India, the Crimea, and the Indian Mutiny, rising gradually in rank till he became Commander-in-Chief of the Indian Army; thereafter a Peer, and ultimately, in 1862, a Field Marshal. He died in 1863, and received the honour of public burial in Westminster Abbey. The portrait has been engraved by George Zobel. On Canvas—height, 3 ft. 7 in.; width, 2 ft. 7 in. Presented by John Tennant, of St. Rollox.

**Pickersgill.** Frederick Richard Pickersgill, R.A. English School. (Living Artist.)

**341. AMORET, AEMYLIA, AND PRINCE ARTHUR, IN THE COTTAGE OF SCLAUNDER (SLANDER).**

“Then all that evening, welcoméd with cold  
And chearlesse hunger, they together spent;  
Yet found no fault, but that the hag did scold  
And rayle on them with grudgefull discontent,  
For lodging there without her owne consent.  
Yet they endured all with patience milde,  
And unto reste themselves all onely lent,  
Regardlesse of that queane so base and wilde,  
To be unjustly blamed and bitterly revilde.”

*Spenser, “Faerie Queene,” viii., 28.*

Engraved by G. A. Periam. On Canvas—height, 1 ft. 11 in.; width, 2 ft. 10½ in. Exhibited at the Royal Academy in 1845. Vernon Collection of the National Gallery. Lent by the National Gallery, London.

**Poel.** Egbert Vander Poel, 1621-1664. Dutch School.

VANDER POEL, a native of Delft, is supposed from his manner to have been a pupil of E. Vandevelde and A. Vander Neer. He was admitted to the St. Luke's Guild in Delft in 1650. He painted kitchen interiors, and views of towns, frequently under moonlight, and conflagrations. He was buried in Rotterdam in July, 1664.

**342. SEA-BEACH—THE FISH AUCTION.** A Dutch coast scene, with low sandhills, church spire, and other buildings. Fishing boats on the sandy beach, and various groups of fisher folks, &c., trafficking in fish. On Panel—height, 1 ft. 1 in.; width, 1 ft. 5½ in. M'Lellan Collection.

Formerly attributed to Isaac van Ostade, but Dr. de Groot was the first to distinguish it as by Vander Poel; of whose work he regards it as one of the finest examples. It is similar in character to an oval picture in the Habich Collection in Cassel, and Mr. George Salting in London also possesses a like work.

**343. THE FIRE AT NIGHT.** Group of houses, with church behind, by the side of a canal; a house in foreground, burning fiercely, illuminates the neighbourhood and the night sky; persons and furniture are being rescued; boats in foreground. Signed "E. Vander Poel." On Canvas—height, 1 ft. 3½ in.; width, 1 ft. 10 in. M'Lellan Collection.

**343A. WINTER SCENE ON A DUTCH CANAL.** Frozen canal, spanned by a bridge, at side of which there is an inn; skaters and sledgers, and other figures, in foreground. Signed "A. Vander Neer, fct., 1652." On Panel—height, 1 ft. 2½ in.; width, 1 ft. 7½ in. M'Lellan Collection.

Dr. Bredius was the first to point out that the signature is a forgery, and that the picture is really the work of Vander Poel.

## PORTRAITS FROM THE OLD TOWN HALL.

**344. KING JAMES VI. OF SCOTLAND AND I. OF ENGLAND.** Full length, erect. In grey felt hat with ostrich plumes, ruff collar, brown tunic, ornamented cloak and breeches, pendant of Garter on his breast. On Panel—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

The following is inscribed on the Panel :—"JACOBUS DEI GRATIA, MAGNÆ BRITANNIÆ, FRANCIE, ET HIBERNIE, REX, FIDEI PROTECTOR. Aetatis sue 52. 1618."

**345. KING CHARLES I.** By John Hendrie. Full length, erect. Dark felt hat with plumes, scarlet cloak, white silk tunic, with slashed purple and white sleeves, collar and garter of Garter; royal insignia by his side. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

In the Council Minutes of date 4th June, 1670, the following occurs :—"The same day it is appoyntit that the Provest wryt to London to the Deane of Gild to buy for the tounes use the portraitoris of King Charles the first and second."

Again, under date 16th June, 1677 :—"The said day appoyntis the Proveist to vse all dilligence to get the portraiture of King Charles the First, that it may be hung in the Counsell-hous with the rest now thair."

"29th September, 1677.—Ordaines the thesaurer to have ane warrand . . . for ffyve pundis starling payit to John Hendrie in pairt payment of quhat he is to get for drawing the king Charles the First his portratour."

**346. KING CHARLES II.** By Sir Peter Lely. Full-length, erect figure. Large brown peruke, crimson cloak, with white silk lining, plumed hat in his right hand, collar and pendant of Garter, and royal insignia. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 2 in. From Old Town Hall.

See Note under No. 345.

The portrait of Charles II. was obtained with great promptitude and much earlier than that of his father, for in the Council Minutes of 29th August, 1670 (the year in which the Dean of Guild was commissioned to obtain both portraits in London), there is an entry to the effect that £25 sterling was paid for "the King's Portraitour."

"29th Aug., 1670.—The same day ordaines Coline Campbell to have ane warrand for the sowme of twenty fyve pundis starling deburst be him to the provest, and quhilk he deburst for the King's portratour bocht be him for the tounes vse."

**347. KING JAMES II.** Full-length figure, erect. Brown peruke, lace scarf, in green robe, and insignia of Garter; in his right hand an admiral's baton, and armour lying at his feet. In the background, to left, a naval engagement in progress, with ships on fire. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From Old Town Hall.

**348. KING WILLIAM III.** By John Scougall. Full-length, erect figure, in dark peruke, green robe, ermine lined, with insignia of Garter and royalty. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 2½ in. From Old Town Hall.

The following entry occurs in the Council Minutes under date 12th March, 1708 :—

"The whilk day the Magistrats and Town Council convened, the Provost having represented that he having bought from Mr. Scougall, Limner in Edinburgh, two portrays, the one of King William and the other of Queen Mary, both of full length, for twentie seven pounds sterling, as the pryce thereof, the Magistrats and Council doe approve of his buying of the same, and ordaines Thomas Thomson, thesaurer, to pay to the Provost the said summ upon his receipt thereof, which shall be the thesaurer's warrand that the Provost may transmitt the money to Edinburgh and gett the pictures brought home that they may be hang'd up in the toun's Council house."

**349. QUEEN MARY.** By John Scougall. Full-length figure, in green robe, ermine lined, and jewelled in front, pearl necklace, and large pearl eardrops; crown and orb on table by her side;

Kensington Palace in background to left. On Canvas—height, 7 ft. 10 in. ; width, 5 ft. 2 in. From Old Town Hall.

See Note to portrait of King William, No. 348.

**350. QUEEN ANNE.** By John Scougall. Full-length, standing figure, with small crown on her head, sceptre in right hand, and orb in left, ermine-lined robe, with white embroidered gown; collar and pendant of Garter on her breast. On Canvas—height, 7 ft. 10 in. ; width, 5 ft. 1½ in. From Old Town Hall.

“ On 2nd August, 1712, the which day the Magistrats and Town Council convened, ordaines Wm. Gow, the Treasurer, to pay to John Scougall, elder, painter, fifteen pounds sterling money, as the pryce of the picture of her Majesty Queen Anne, painted and furnished be him and now put up in the Council-house of this burgh, and thir presents with his receipt shall be the said Treasurer’s warrand to get the said somme allowed to him at his compt making.”

**351. KING GEORGE I.** Full-length figure, in brown wig, lace scarf, crimson, white silk-lined robe, with collar and pendant of Garter; crown and orb to left. On Canvas—height, 7 ft. 10 in. ; width, 5 ft. 1½ in. From Old Town Hall.

“ 21st September, 1717.—The which day the Magistrats and town Councill convened, ordanis Francis Hopkirk, treasurer, to pay to Robert Robertson, merchant, fifteen pund sterling as the price of His Majestie King George, now put up in the Councill House, and thir presentes with his receipts shall be the Treasurers warrand, and get the somme allowed to him at his compt making.”

**352. KING GEORGE II.** By Allan Ramsay. Full-length, standing, in full-bottomed white wig, in green, ermine-lined robe, and rich braided coat, left hand gloved and holding glove, right hand touching sceptre, by the side of which are orb and crown. On Canvas—height, 7 ft. 10 in. ; width, 5 ft. 1½ in. From Old Town Hall.

**353. KING GEORGE III.** By Allan Ramsay. Full length, in short white wig, lace scarf, ermine-lined robe, yellow coat and breeches, wearing insignia of Garter, and with crown on table to the right. On Canvas—height, 7 ft. 10 in. ; width, 5 ft. 2½ in. From Old Town Hall.

“ 6th March, 1764.—The Magistrates and Councill unanimously agree that a picture of his present majesty King George be procured and putt up in the Town Hall, and recommend to the provost to write to the Honourable Lord Frederick Campbell att London to have a proper picture drawn and sent down.” Several replicas of this portrait exist, and it was engraved by W. W. Ryland in 1794.

**Poussin.** Gaspard Poussin, 1613-1675. French School.

GASPARD or GUASPRE DUGHET, commonly called after his brother-in-law, Poussin, was born of French parents at Rome in 1613. He was the pupil and brother-in-law of Nicholas Poussin, and was powerfully influenced in his style by that celebrated painter. Owing to his habit of painting upon dark grounds, his pictures have become low in tone, and have thus acquired a gloomy and sombre character.

**354.** AN ITALIAN LANDSCAPE. A woody landscape, through which flows a river; a hill, with chateau, in the middle distance; beyond which lofty mountains; three figures on foreground. On Canvas—height, 1 ft. 6½ in.; width, 2 ft. 5½ in. M'Lellan Collection.

“Poetical, warm, and clear.” (Waagen’s *Art Treasures*, vol. iv., p. 462.)

**354A.** ITALIAN LANDSCAPE. A dark woody prospect, bounded by distant hills; two figures in foreground, the female with head and shoulders only above a bank, on which she reclines; a castle on a mound in the middle distance; and further away, to the left, other castellated buildings on eminences. On Canvas—height, 1 ft. 7 in.; width, 2 ft. 1 in. M'Lellan Collection.

**355.** CLASSICAL LANDSCAPE. A woody landscape, with hills and sea in the distance; in the centre a villa and a stream; various figures in the foreground. On Canvas—height, 3 ft.; width, 4 ft. 3 in. Graham-Gilbert Collection.

**Primaticcio.** Francesco Primaticcio, 1504-1570. Italian-Bolognese School.

PRIMATICCIO, a native of Bologna, was educated in Art under the influence of Giulio Romano. At an early age he entered into the service of Francis I. of France, under whom and the three succeeding monarchs he was general director of the royal architectural and art undertakings. His principal works were the great series of frescoes for the embellishment of the Chateau of Fontainebleau, the remains of which still exist there. He was the founder of the important school of Fontainebleau, which exercised a remarkable influence on the development of French art.

**356.** TRIUMPH OF THE HEART. An allegorical composition, in which the Virgin, with the child Jesus, is seated on the prostrate figure of a man clutching a money bag (Avarice); on the Virgin’s right a cherub holds up a glowing heart; and, on the left, another offers clusters of grapes to the Holy Infant. On Panel—height, 2 ft. 8½ in.; width, 1 ft. 11½ in. M'Lellan Collection.

A steel engraving of this picture, by James Thomson, of London, occurs in Dibdin’s *Northern Tour*, vol. ii., page 773. It is there called the Regeneration of the Heart, and ascribed to Primaticcio.



**Prentis.** Edward Prentis, 1797-1854. English School.

This artist was a native of Monmouth, who devoted his attention exclusively to the painting of scenes of domestic life. A considerable number of his works became popularly known through engravings.

**357. THE SICK BED.** By the bedside of a sick man a lady with an anxious expression sits watching the patient, who is asleep. Signed "E. Prentis, 1836." On Canvas—height, 2 ft. 7 in.; width 1 ft. 8 in. Euing Collection.

**Prins.** J. H. Prins, 1758-1805. Dutch School.

A painter of architectural views, native of the Hague, who confined his attention principally to the delineation of the street architecture and public buildings of Dutch cities. He painted with the minute precision and finish of Vander Heyden, but in a drier, more mechanical spirit. Many of his works, however, have been accepted as examples of his skilful predecessor.

**358. VIEW IN AMSTERDAM.** Street scene in Amsterdam, with spires, etc., of two churches in the background. A group of people stand round a showman, who displays a large illuminated placard. On Panel—height, 1 ft. 0 $\frac{3}{4}$  in.; width, 1 ft. 4 $\frac{3}{4}$  in. Euing Collection.

**359. VIEW IN AMSTERDAM.** A street in Amsterdam, showing numerous quaint and diversified gables; public well in foreground, and various marketing groups. On Panel—height, 1 ft. 0 $\frac{3}{4}$  in.; width, 1 ft. 5 in. *Pendant to No. 358.* Euing Collection.

**360. VIEW IN AMSTERDAM.** Street in Amsterdam, along which a canal, spanned by two bridges, passes to join a broader canal. To the left, a church; to the right, a house, bearing date 1666. Groups of children, market people, etc., with showman displaying a sheet of pictures. Signed "Vander Heyden" (a forgery). On Panel—height, 1 ft. 5 in.; width, 1 ft. 9 $\frac{3}{4}$  in. Euing Collection.

**Pritchett.** R. T. Pritchett, English School.

An English artist who occasionally exhibited at the Royal Academy about 1850.

**361. THE STUDENT—A SKETCH.** Man seated in a Gothic chamber, reading. On Panel—height, 7 in.; width, 9 $\frac{1}{2}$  in. Euing Collection.

**Pynacker.** Adam Pynacker, 1621-1673. Dutch School.

ADAM PYNACKER, a native of Pynacker, near Delft, was a landscape painter, who, in his early years, visited and studied in Italy, where he came under the influence of Jan Both. His subjects are principally based on Italian scenes, flooded with an evening light in the manner of Cuypp, and enlivened with figures, sheep, &c.

**362. LANDSCAPE—GOATS AND SHEEP.** An Italian landscape, in evening light. A steep bank in foreground, on which are goats, sheep, &c. On Panel—height, 1 ft. 0½ in.; width, 1 ft. 8 in. Euing Collection.

**Raeburn.** Sir Henry Raeburn, R.A., 1756-1823. Scottish School.

RAEBURN was a native of Edinburgh. Losing his father at an early age, he was educated at Heriot's Hospital. His love of art and power in portraiture early manifested themselves in miniatures, which he executed while apprenticed to a goldsmith. The success of these efforts induced him to devote his whole energies to painting. He visited London, where he received advice and encouragement from Sir Joshua Reynolds, spent two years studying in Italy, and thereafter he settled in his native town, where he gained great celebrity, and painted the portraits of many of the most eminent of his contemporaries. He was elected A.R.A. in 1814, and full member of the Academy in the following year; in 1822 he was knighted by George IV. in Edinburgh; and in 1823 was appointed His Majesty's limner for Scotland—an honour which, however, he enjoyed but a very short time, as he died in July of that year.

**363. SIR WALTER SCOTT.** A bust portrait, copy on a small scale, by Innes, of the well-known and frequently-reproduced portrait. On Canvas—height, 11¼ in.; width, 1 ft. 1½ in. M'Lellan Collection.

**364. PORTRAIT.** Half-length figure of a gentleman, white hair, white cravat, and brown coat. On Canvas—height, 2 ft.; width, 1 ft. 7 in. Euing Collection.

**365. PORTRAIT OF WILLIAM MILLS, Lord Provost of Glasgow, 1834-1837.** Half length, head turned a little to right, white necktie, and ruffled shirt. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by the Trustees of the late George Mills, 1892.

**365A. PORTRAIT OF A LADY.** Unfinished copy by Graham-Gilbert. Quarter length, full face, looking forward, in short dark ringlets. On Canvas—height, 1 ft. 11 in.; width, 1 ft. 7 in. Graham-Gilbert Collection.

**366. PORTRAIT OF DR. RICHARDSON.** Copy by Graham-Gilbert. Three-quarter-length figure, in dressed wig, seated by a table, on which are writing materials. On Panel—height, 8½ in.; width, 6½ in. Graham-Gilbert Collection.





No. 369.

FRANCIA.—THE NATIVITY.

**367. STUDY OF A HEAD.** Copy by Graham-Gilbert. Full-sized head of a lady, looking towards left, with short wavy hair tied with ribbon. On Panel—height, 1 ft. ; width, 10 in. Graham-Gilbert Collection.

**368. PORTRAIT OF A LADY.** Copy by Graham-Gilbert. Quarter-figure, with short hair falling over brow. On Canvas—height, 1 ft. 6 in. ; width, 1 ft. 3 in. Graham-Gilbert Collection.

**Raibolini.** Francesco Raibolini, or Francia, 1450-1517. Italian-Bolognese School.

This artist, commonly known as Francia, was a native of Bologna, where he was trained a goldsmith and niello engraver, in which arts he was very proficient. He added to these accomplishments high excellence in the art of painting, both in tempera and oil colours, his work being peculiarly refined, delicate, and graceful. His principal pictures still remain in Bologna, his *chef-d'œuvre*, preserved in the church of St. Giacomo Maggiore, "The Madonna and Saint," having been painted for the Bentivoglio family in 1499.

**369. THE NATIVITY.** The child Jesus, resting on a bank in front of the stable, is being worshipped by Mary, Joseph, two angels, and a shepherd. Two angels appear from the clouds ; background, hilly landscape on both sides of the stable. On Panel—height, 11½ in. ; width, 1 ft. 8½ in. M'Lellan Collection.

One of the most brilliant examples of Francia's early style, showing a close connection with Costa. It must have been painted about 1490-1495, in which were produced the Crucifixion, at Bologna and, probably, the St. George and the Dragon, in the Corsini Gallery at Rome. (Benson. *Burlington Fine Arts Club. Ferrara-Bologna Exhibition Catalogue, 1894.*)

**Ramsay.** Allan Ramsay, 1713-1784. Scottish School.

This artist, the eldest son of Allan Ramsay, the poet, was born in Edinburgh. He studied historical painting in Italy, but on his return to England he devoted himself entirely to portrait painting, in the exercise of which, in London, he attained a high reputation, painting the portraits of many members of the Royal Family and of the nobility. He was appointed principal portrait painter to George III. in 1767. RAMSAY was a man of extensive knowledge and literary culture, and was held in high esteem by his contemporaries. He is credited with having greatly advanced the art of portrait painting in England.

**370. PORTRAIT OF ARCHIBALD, THIRD DUKE OF ARGYLL.**—Full length, seated, in the robes of the Lord Justice-General of Scotland. On Canvas—height, 7 ft. 10 in. ; width, 5 ft. 1½ in. From the Old Town Hall.

The Duke was born in 1682 ; in 1705 he was appointed Treasurer for Scotland ; and in the following year he was one of the Commissioners for the Treaty of Union. On the consummation of the Union, he was raised to the Scottish



peerage as Lord Islay—his brother being then Duke of Argyll—and he was elected a Scottish Representative Peer. During the greater part of his life thereafter he was entrusted with the management of Scottish affairs, and on the death of his brother, in 1743, he succeeded to the Dukedom; he died in 1761.

The following extract from the minutes of the Town Council of Glasgow refers to the above portrait:—"1st May, 1750.—The which day ordain Robert Barbour, late Treasurer, to have allowance in his own hand of the sum of Forty-two pound Sterling paid by him to And<sup>w</sup> (*sic*) Ramsay, limner, for the Duke of Argyle's full-length picture done by him for the Town, and now sett upon the Councill hall, and the said Treasurer to discharge himself with the said sum in his Treasure account, and thir presents shall be his warrand."

See also Portraits from Old Town Hall, Nos. 352 and 353.

### **Raphael.** Raffaello Santi, 1483-1520. Italian-Roman School.

The immortal RAPHAEL, in whose works all the grand qualities of Italian Art culminated, was a native of Urbino, where his father—an artist of good ability—gave him his first lessons in painting. The father, however, died when his boy was only eleven years of age, and thereafter the dawning genius was nourished by an Umbrian artist, Timoteo Viti, and subsequently by Perugino, who exercised a powerful influence on his youthful charge. In the year 1508, Raphael was summoned to Rome, and from that time onward he was employed—first by Pope Julius II., and thereafter by Leo X., till the period of his early death—in executing the frescoes and other great works with which his name is associated. He died on 6th April, 1520, his 37th birth-day, Raphael's works are usually classified under three separate periods—1st, the Peruginesque, when he was under the influence of Perugino; 2nd, the Florentine; and, 3rd, the Roman period—the latter being that in which his greatest and most precious pictures were executed.

**371. THE VIRGIN WITH THE LIZARD.** Mary tending the child Jesus on her knees, beside whom is the youthful St. John, a scroll in his hand extended to that of the Saviour, inscribed "*Ecce agnius.*" St. Joseph, behind, resting his arms on a fragment of rich sculpture, observes the group. Landscape with ruins, mountains, and city in distance. On Panel—height, 4 ft. 6 in.; width, 3 ft. 5½ in. M'Lellan Collection.

This picture, excepting several minor modifications, is the same as the Holy Family *del Lazzaro*, in the Prado, Madrid, there attributed to Raphael. It is supposed, however, that in both cases the work was directed only by the great master, and that the Glasgow edition was really executed by his favourite Flemish pupil and assistant, B. van Orley. It may be observed that the wrongly spelt word *Agnus* occurs also so on the scroll extending between the Virgin and St. John in the Terranuova Madonna, now in the Berlin Gallery. A copy of this work, by Giulio Romano, is in the Pitti Palace in Florence, and another, on a smaller scale, also attributed to Giulio Romano, is in the Barberini in Rome.

**372. THE TRANSFIGURATION (Copy).** In the upper part of the picture Christ is seen transfigured between Moses and Elias,





No. 380

REMBRANDT.—HIS OWN PORTRAIT.

while the three apostles—Peter, James, and John—recline on the mountain-top. At the base a group of apostles, to whom is brought by his father a boy possessed of a devil, and a woman on her knees implores the apostles to heal the lad. On Canvas—height, 5 ft. 8 in. ; width, 3 ft. 10 in. Mrs. Douglas' of Orbiston Bequest.

The original of this most famous work of Raphael, preserved in the Vatican, was not quite finished at the time of his early death.

**Reid.** Sir George Reid, President, R.S.A. Scottish School.

**373. PORTRAIT OF JOHN URE, Lord Provost of the City of Glasgow, 1880-1883.** Full length, erect, in official robes. Signed "G.R., 1885." Height, 7 ft. 10 in. ; width, 4 ft. 10 in. The property of the Corporation.

**374. PORTRAIT OF LORD PROVOST M'ONIE.** Full-length portrait of Sir William M'Onie, Lord Provost of the City of Glasgow, 1883-1886. Height, 7 ft. 10 in. ; width, 4 ft. 10 in. The property of the Corporation.

**Rembrandt.** Rembrandt Harmenz van Ryn, 1606-1669. Dutch School.

REMBRANDT, the greatest of Dutch artists, was a native of Leyden, in which city his father was a miller in easy circumstances. Having early manifested a taste for art, Rembrandt was put in training under a local artist of little renown ; but, although he had the opportunity of studying under various masters, his style was entirely self-formed, and his profound genius sought and found appropriate channels for its own expression. He never left his native land, and early in life settled in Amsterdam, where he soon formed a great school of pupils and imitators—thus exercising a profound influence on the art of his native country. He was equally eminent as an etcher, and prints from his plates are now among the most highly-prized works of that class. Though Rembrandt painted scriptural and historical pieces, *genre*, and landscapes, it was in portraiture that he achieved his greatest triumphs ; and some of his portrait groups are reckoned among the grandest productions of human genius.

**375. TOBIAS AND THE ANGEL (Book of Tobit, vi., 1-3).** Dark landscape, with a pool in the foreground, in which fish rise. Tobias, seated on the ground, grasps the angel's hand. On Panel—height, 2 ft. 5¼ in. ; width, 2 ft. 1½ in. Graham-Gilbert Collection.

Formerly in the possession of Sir Joshua Reynolds, and engraved in mezzotint by James M'Ardeli.

For the legend of Tobias, which was a favourite subject with the Dutch painters of Rembrandt's time, see the *Book of Tobit*, vi.

**376. A MAN IN ARMOUR.** A man in full armour and helmet, three-quarter length life size, a shield on his left arm. Signed "Rembrandt, 165--." On Canvas—height, 4 ft. 4 in.; width, 3 ft. 4 in. Graham-Gilbert Collection.

Formerly in the Collection of Sir Joshua Reynolds, and engraved for Boydell in 1764 by J. G. Haid. "Rembrandt, who thought it of more consequence to paint light than the objects that are seen by it, has done this in a picture of Achilles, which I have. The head is kept down to a very low tone, in order to preserve this one gradation and distinction between the armour and the face, the consequence is that, upon the whole, the picture is too black." (Reynolds' *Discourses on the Fine Arts.*)

**377. THE SLAUGHTER-HOUSE.** Interior of a slaughter-house, with carcase of an ox suspended from the ceiling. The head and skin lie to the right, and to the left is a woman washing the floor. Signed "Rembrandt, f. 16—." On Panel—height, 2 ft. 4 in.; width, 1 ft. 7½ in. Graham-Gilbert Collection.

A similar study by Rembrandt in the Louvre, signed and dated 1655, belongs to a later period than the Glasgow work.

**378. A DOMESTIC SCENE—THE CRADLE.** (School Copy.) A lofty vaulted apartment, its spacious proportions dimly lighted by a fire, by the side of which two women sit, one reading, the other holding in her hand the rope of a cradle in which a child is asleep. On Canvas—height, 2 ft.; width, 2 ft. 7 in. M'Lellan Collection.

The original, now in the possession of Mr. A. R. Boughton Knight, Downton Castle, was formerly in the Orleans Gallery, and was engraved by Carl Guttenberg. It has also been reproduced in mezzo-tint by James M'Ardell.

**379. THE PAINTER'S STUDY.** Interior of a studio, with the artist seated at his easel painting from a nude female model. On Panel—height, 1 ft. 8 in.; width, 2 ft. M'Lellan Collection.

The female figure in this study is the same as the Susanna in the Berlin Gallery, "Susanna and the Elders." Hendrickje Stöffels, Rembrandt's servant, and in his old age his partner, was the model.

**380. PORTRAIT OF REMBRANDT.** A bust of the artist, life size, full face; head covered with a broad crimson cap, which shades the upper part of the face. He has long hair, a slight moustache, and wears a military velvet jacket open at the neck. On Panel, oval—height, 2 ft. 2 in.; width, 1 ft. 8 in. M'Lellan Collection.

**381. STUDY OF A MAN'S HEAD.** Quarter-length portrait of rugged old man, in felt hat and loose cloak. On Panel—height, 9 in.; width, 8 in. Graham-Gilbert Collection.





No. 376

REMBRANDT.—A MAN IN ARMOUR.



**382. FEMALE PORTRAIT.** (Copy by Graham-Gilbert.) Portrait of an elderly woman, with black cap, large white ruff, and fur-edged cloak. On Canvas—height, 1 ft. 3 in.; width, 1 ft. Graham-Gilbert Collection.

The original, formerly the property of Lord Overstone, is now in the possession of Lord Wantage. It was exhibited at the Winter Exhibition of the Royal Academy in 1888.

**383. A PORTRAIT.** Half-length figure, life size, in velvet hat, long grey hair and beard; right hand holding a walking-stick. Copy of picture in Dresden Gallery. On Canvas—height, 2 ft. 10½ in.; width, 2 ft. 4 in. Graham-Gilbert Collection.

**384. THE AFFLICTIONS OF LOT.** A venerable old man, clothed in a green fur-edged cloak, seated within a cave, contemplating with grief a conflagration seen in the distance to the right. On Canvas—height, 1 ft. 3½ in.; width, 1 ft. William Willis Collection.

A version of this picture is in the Collection of Count Stroganoff, St. Petersburg.

**385. PORTRAIT OF THE ARTIST.** (*Copy.*) Rembrandt, with a large felt hat and loose black cloak, with a double chain across his chest, his left hand thrust into the bosom of his cloak. On Canvas—height, 2 ft. 2½ in.; width, 2 ft. Graham-Gilbert Collection.

The original, painted in the year 1645, is in Buckingham Palace, the property of H.M. The Queen.

**386. OLD WOMAN READING.** (Copy by Graham-Gilbert.) Half-length figure, with crimson hood; hands crossed on a book, which lies open before her. On Panel—height, 1 ft. 1 in.; width, 10¼ in. Graham-Gilbert Collection.

**386A. STUDY OF A HEAD.** (Copy by Graham-Gilbert.) Bust of a man, with soft hat and loose cloak. On Panel—height, 5 in.; width, 4 in. Graham-Gilbert Collection.

Copy of an original in the Louvre, Paris. A similar study is also in the Cassel Gallery.

**Reni.** Guido Reni, 1575-1642. Italian-Bolognese School.

GUIDO RENI was a native of Calvenzano, near Bologna. He received his earliest art instruction from Denis Calvaert, a Flemish painter, who, towards the close of the 16th century, was settled at Bologna. When twenty years of age he entered the school of the Carracci, and he also resided in Rome, where

he studied closely the great works of Raphael. At Rome, where his best work was executed, his pictures were in great request. He lived in his later years at Bologna, but, notwithstanding his large income, he ended his days deep in debt, with the whole of his time and work sold to dealers. For these men he painted many of the heads and half-length Niobe-like female figures which are so well known and so characteristic of the master.

**387. THE MAGDALENE IN GRIEF.** Three-quarter-length female figure, life-size ; in red drapery ; eyes upturned in grief ; her hand resting on a skull ; she sits within a cave which opens on a landscape ; and two cherubs hover immediately over, observing her. On Canvas—height, 5 ft. 3 in. ; width, 4 ft. 3 in. M'Lellan Collection.

**Reynolds.** Sir Joshua Reynolds, *P.R.A.*, 1723-1792. English School.

Sir JOSHUA REYNOLDS was born at Plympton, in Devonshire, where his father was a Clergyman and head master of the Grammar School. From his earliest years he displayed a marked taste for Art, and his leanings in this direction were judiciously encouraged. After receiving some instruction from Hudson, the portrait painter, and others, he spent three years studying in Italy. Thereafter he settled in London, where he quickly attained a great reputation and a most influential position. On the foundation of the Royal Academy in 1768, he was elected first president, and received the honour of knighthood from George III. Later in life the University of Oxford conferred on him the degree of D.C.L., and he was appointed principal painter to the King. His services were in demand by all the most influential and distinguished persons of his period, and his personal influence on the progress of British Art was powerful and beneficial. His well known "Discourses on the Fine Arts" remain to this day a standard of opinion and criticism.

**388. THE DEATH OF CLEOPATRA.** Cleopatra, half-length ; bosom bare ; with the asp in her hand ; the arms of her attendant, Charnian, around her ; the head of another female, her hands covering her face in grief, is on the left. On Canvas—height, 2 ft. 10½ in. ; width, 3 ft. 9½ in. M'Lellan Collection.

**389. PORTRAIT OF ELIZABETH ANN LINLEY.** Bust, life-size, profile looking to left ; said to be a finished sketch for the well-known picture of "Cecilia." On Panel—height, 2 ft. 5½ in. ; width, 2 ft. 0½ in. M'Lellan Collection.

Purchased at Lord Northwick's sale in May, 1838. Elizabeth Linley, the first wife of Richard Brinsley Sheridan, was the daughter of a music composer at Bath. In her early years she attained great celebrity as a public singer, a reputation which was enhanced by her singular beauty and attractive gentleness of character. She was the St. Cecilia of Sir Joshua Reynolds' famous picture known by that name.

**390. PORTRAIT OF A BOY.** Half-length figure of a boy in pink jacket, slashed sleeves, and broad lace collar. On Canvas—height, 2 ft. 6 in. ; width, 2 ft. M'Lellan Collection.

**391. PORTRAIT OF A LADY.** Half-length, life-size figure, with lace scarf, pearl necklace, and hair braided with pearls. On Canvas—height, 2 ft. 4 in. ; width, 1 ft. 11 in. Graham-Gilbert Collection.

**392. PORTRAIT OF A LADY.** Half-length, life-size figure, in pink bodice, with fur-lined blue mantle falling off right shoulder. On Canvas, oval—height, 2 ft. 5 in. ; width, 2 ft. Graham-Gilbert Collection.

**393. PORTRAIT OF A GENTLEMAN.** Half-length, life-size figure, in powdered wig and white frilled shirt. On Canvas—height, 2 ft. 5 in. ; width, 2 ft. Graham-Gilbert Collection.

**394. THE AGE OF INNOCENCE.** (Copy by Graham-Gilbert.) A reduced copy of the well-known picture in the National Gallery of a little girl seated on the ground under a tree. On Panel—height, 8 in. ; width,  $6\frac{3}{4}$  in. (The original—height, 2 ft. 6 in. ; width, 2 ft. 1 in.) Graham-Gilbert Collection.

**395. PORTRAIT OF DR. WILLIAM HUNTER.** (Copy by Graham Gilbert.) Three-quarter-length figure, standing behind a table on which are writing materials. Original in Glasgow University. On Panel—height,  $8\frac{1}{2}$  in. ; width,  $6\frac{3}{4}$  in. Graham-Gilbert Collection.

**396. PORTRAIT OF A LADY.** (Copy by Graham-Gilbert.) Three-quarter figure of a lady wearing a cloak trimmed with ermine, which is gracefully draped round her. On Panel—height,  $8\frac{3}{4}$  in. ; width,  $6\frac{1}{2}$  in. Graham-Gilbert Collection.

**397. CAPTURED CUPID.** (Copy by Graham-Gilbert.) Half-length figure of a lady carrying on her shoulder a child, who wears a wreath of ivy on his head. On Panel—height, 1 ft. 5 in. ; width, 1 ft.  $1\frac{1}{2}$  in. Graham-Gilbert Collection.

**398. THE BANISHED LORD.** (Copy by Graham-Gilbert.) Half-length, life-size, full face, looking to left, crimson mantle over the shoulders. Original in National Gallery. On Canvas—height, 2 ft. 5 in. ; width, 2 ft. Graham-Gilbert Collection.



**Ribera.** Jusepe de Ribera, 1588-1656. Spanish School.

JUSEPE DE RIBERA (known as *lo Spagnaletto*, the little Spaniard), was born near Valencia, and after receiving some instruction in art, he went to Rome, where he placed himself under the guidance of Caravaggio. After completing his studies in Rome and at Parma, he settled in Naples, where he married the daughter of a wealthy picture-dealer. He there pursued a most successful career, receiving many honours and commissions from Philip IV. of Spain and other powerful personages. He closely followed and developed the manner of his master Caravaggio, rejoicing in startling contrasts of high lights, strong shadows, and rich colouring. There is a prevailing air of rugged grandeur and force in all his compositions.

**399. PORTRAIT OF AN OLD MAN.** Head of an old man, life size, wearing a broad cap, and holding in his right hand a parchment. On Panel—height, 2 ft.; width, 1 ft. 7 in. Graham-Gilbert Collection.

**Rippingille.** Edward Villiers Rippingille, 1797-1859. English School.

RIPPINGILLE, who was a native of King's Lynn, Norfolk, was entirely a self-educated artist. He originally devoted himself to the illustration of English rural life and contemporary manners and customs. Having visited Italy in 1837, and lived subsequently in that country for a considerable period, he found in Italian life many congenial subjects. He was a voluminous contributor to magazines, &c., on art subjects, &c.

**400. ROMAN MOTHER AND CHILD.** Sketch of an Italian female seated on a stone bench, with a child kneeling, a water-pot at her side. Signed "E.V.R., Roma, 1840." On Canvas—height, 1 ft. 4½ in.; width, 11¼ in. Euing Collection.

**Robertson.** A. D. Robertson, 1807-1886. Scottish School.

MR. ROBERTSON, a native of Perth, studied art in Edinburgh, and in 1831 established himself as a teacher of drawing and painting in Glasgow. He was a man of varied gifts, well versed in old ballad literature, heraldry, and archæology.

**401. WOODSIDE HOUSE, ON THE KELVIN.** The River Kelvin flowing through wooded banks near Glasgow, with Woodside House among trees on the right, and rustic cottages on the left bank. On Canvas—height, 2 ft. 0½ in.; width, 2 ft. 5½ in. Euing Collection.

**Robertson.** W. Robertson, middle of 18th century. Scottish School.

Presumably a Scottish artist, but nothing is at present known of him beyond the inscription on the picture noted below.

**402. FLORA MACDONALD.** Half-length portrait of the romantic heroine, painted from life in 1750, in old Macdonald tartan dress, with white cockade in her hair. Background, sea, with the sail boat in which Prince Charles is making his escape. On Canvas—height, 2 ft. 6 in. ; width, 2 ft. 1 in. Presented by Mrs. Flora Wyld, Cheltenham, grand-daughter of Flora Macdonald.

The picture has the following inscription:—" *Finnuella, alias Flora Macdonald, Filia Ranaldi Macdonald de Milton, in South Uist, celeberrima illa Heroïna Scoticana nunquam sine laude nominanda fedelissima illa Caroli conservatrix, patienter latentis per varios casus, per inaudita pericula, per mare, per terras, telaque per hostium, tam fantiter [fortiter?] quam cause [sic] ludentis tunc temporis in vestitu muliebri sub nomine hiberniensi Betty Burk personati. Junij 28, noctu 1746 (A.D. O.M. P.F.S.S.) scapham enixius conscendebat. Clavior e tenebris. W. Robertson, ad vivum pinxit 1750.*

[Translation.]—"Finnuella, otherwise Flora Macdonald, the daughter of Ronald Macdonald of Milton, in South Uist, that famous Scottish Heroine deserving of eternal renown, as the most faithful preserver of Charles, when lying close concealed, 'mid changing fortunes and unheard-of dangers, by sea, by land, and by the darts of his enemies, she, with all the bravery required by the perilous circumstances, with him dressed as a woman, passing off under the Irish name of Betty Burk, was most carefully embarked in a small vessel on the night of the 28th June, 1746 A.D. 'Brighter from the darkness.' Painted from life in 1750, by W. Robertson."

**Robusti, Jacopo.** See TINTORETTO.

**Rombouts.** Theodore Rombouts, 1597-1637. Flemish School.

ROMBOUTS was a native of Antwerp, who, after receiving some instruction in art from the elder Janssens, went to Rome, and subsequently to Florence, where he studied and painted, principally historical pictures, for a number of years with much success. He returned to Antwerp, and there married a lady of noble descent. In the practice of his art, as well as in social and literary connections, he attained a distinguished position, although all Flemish artists were at this time overshadowed by the great master Rubens. He painted many religious pictures for churches, in addition to historical pictures and domestic figure pieces, in all of which he displayed much facility of invention, brilliant power of colour, and accuracy of design.

**403. A GAMBLING PARTY.** A party of seven persons around a table ; the two principal figures—a lady and gentleman of the period, richly dressed—playing a game of cards ; a confederate of the gentleman is in the act of secretly changing a card from the player's hand, which he holds behind his back for that purpose. On Canvas—height, 3 ft. 9 in. ; width, 5 ft. 6 in. M'Lellan Collection.

**Romeyn.** Willem Romeyn, 1624-1693. Dutch School.

ROMEYN, a painter of landscapes and animals, was, in 1642, a student under Berghem, whose style he closely imitated. It is supposed that he spent some time studying in Italy. In 1646 he was admitted Master in St. Luke's Guild, Haarlem; and he was still alive there in 1693. He generally introduced cattle and other animals into his pictures in a most effective manner, so much so that, for drawing and composition, he has been esteemed worthy to rank with Berghem, Du Jardin, and other leading artists of his school.

**404. LANDSCAPE, WITH CATTLE.** Peasant with two cows and a sheep, the animals standing in a pool of water. On Canvas—height, 11½ in.; width, 1 ft. 1½ in. Euing Collection.

**405. LANDSCAPE, WITH CATTLE.** Female peasant, with dog, two cows, and a sheep, beside a stream flowing past a wall and square tower. Pendant to No. 404. On Canvas—height, 11½ in.; width, 1 ft. 1½ in. Euing Collection.

**Rosa.** Salvator Rosa, 1615-1673. Italian-Neapolitan School.

SALVATOR ROSA was born in the village of Renella, near Naples, and began the study of art in that town. His work early attracted the attention of patrons, among whom was the Neapolitan Cardinal Brancacci, for whom he executed several works. On the establishment of his renown he settled in Rome; but he spent some part of his time at Naples, where he took part in the rising of Masaniello; and he also worked at Florence, under the patronage of the Grand Duke. Salvator's art is characterised by a wild, rude, and powerful imagination, which agrees best with the delineation of rugged mountains, and desolate, solitary, and blasted scenes, peopled by rough and lawless figures. He was a skilful etcher, and a man of varied gifts.

**406. RUGGED LANDSCAPE AND CASCADE.** A wild mountainous landscape, with a stream tumbling through a rocky gorge. In the foreground a tall, weird figure in a red coat stands, holding in his hand a long pole. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 5½ in. M'Lellan Collection.

**Rotari.** Pietro Rotari, 1707-1762. Italian-Veronese School.

Conte PIETRO ROTARI was the scion of a noble Veronese family. He early displayed an aptitude for design, and resolved to cultivate his gifts in that direction. He attained very considerable distinction as a painter, considering that he lived during the decadence of Italian art, and his works attracted attention in various European Courts. In the end he was invited to St. Petersburg by the Russian Empress Elizabeth, and by her appointed principal Court Painter, in which office he died.

**407. VIRGIN ADORING THE HOLY CHILD.** The infant Saviour reclining on a sheet spread over straw; the Virgin standing behind

with two ends of the sheet in her hands ; St. Joseph is seen further off ; and to the right, two young persons stand regarding the Holy Child with much interest ; overhead, two cherubs watch the group. On Canvas—height, 3 ft. 4½ in. ; width, 2 ft. 6 in. M'Lellan Collection.

**Rottenhamer.** Johann Rottenhamer, 1564-1623. German School.

JOHANN ROTTENHAMER was a native of Munich, who studied art in Rome and Venice, coming under the influence of Tintoretto. He devoted himself largely to figure painting, and especially affected mythological subjects. His small works, painted on copper, are most appreciated.

**408. ADORATION OF THE SHEPHERDS.** The Virgin supporting the Holy Child, observed devoutly by Joseph. The shepherds also look adoringly at the infant Saviour. Cherubs hover in the air ; a lamb is introduced in the foreground ; behind, an ox and horse, and stately architecture, are indicated. On Copper—height, 1 ft. 1 in. ; width, 8 in. M'Lellan Collection.

**409. BANQUET OF THE GODS.** The principal gods and goddesses of Greece around a table at a banquet. They are severally recognisable by having their appropriate insignia and accompaniments. On Panel—height, 1 ft. 8½ in. ; width, 2 ft. 4½ in. M'Lellan Collection.

**Rubens.** Peter Paul Rubens, 1577-1640. Flemish School.

The birth-place of this great chief of the Flemish school has been a matter of much dispute, three cities—Cologne, Siegen, and Antwerp—respectively claiming that honour, but now it is definitely ascertained that he first saw light in Siegen. His parents belonged to the upper class of citizens of Antwerp, but, owing to religious and family troubles, they lived some years in Cologne. On the death of her husband in 1587, the mother of the artist returned with her family to Antwerp. Here, after enjoying a superior education, RUBENS decided to devote himself to the fine arts, and accordingly received instruction from Otto van Veen and others. He subsequently studied in Italy, and went on a mission to Philip III. of Spain at Madrid, where he painted the portraits of several Spanish nobles. He thereafter returned to Antwerp, where he married and settled, building for himself a magnificent house. Afterwards he was much employed in diplomatic missions, in connection with which he received the honour of knighthood from Charles of England and Philip IV. of Spain. His pictures are extremely numerous, and he amassed an enormous fortune, although he lived in great pomp and expensive style. In the person of Rubens, Flemish art attained its highest point of development. In landscape, historical, portrait, scriptural, and mythological subjects, he displayed equal power, facility, splendour of colour, and wealth of invention. His masterpieces are still to be seen in Antwerp ; but he can also be studied with advantage in Munich and Vienna.

**410. THE MANY-BREASTED GODDESS.** In the centre, Nature in the form of a goddess, with four breasts ; beside her, three nude female figures (one supported on the back of a satyr), who are arranging a drapery over statue ; under, a Bacchanalian holding a torch, a satyr to his right, and an Ethiopian to his left ; lower, three nude nymphs, a satyr, &c. ; around are garlanded flowers and fruit of all countries ; while above, are satyrs arranging a crimson drapery, and two cupids crowning Nature with a chaplet The garland of fruit, &c., painted by Brueghel. Engraved by Cornelius van Dalen. On Panel—height, 3 ft. 5 in. ; width, 2 ft. 4 in. Graham-Gilbert Collection.

“In this fine work of the great master’s rather early period, his contemporary, Brueghel, had some share, the beautiful wreaths of flowers being by his hand. This picture is in the most perfect possible state of conservation, and of its class and period I consider it one of the finest works of Rubens.”—Sir C. ROBINSON.

**411. A WILD BOAR HUNT.** In a woody landscape by a great fallen trunk, the progress of a large boar is being opposed by seven huntsmen to the left, four of them armed with spears, one with a pitchfork, one blowing a horn, and one on the ground under the boar ; dogs are rushing on and around the animal, and some of them have already suffered from its fangs. Two mounted huntsmen are beyond the boar, one of them in the act of plunging his sword into its body, and two others are riding in from the right. In the left corner a boy is holding two hounds in leash. In the opening of the wood to the right a second party is seen in distant pursuit of boars. On Panel—height, 4 ft. 6 in. ; width, 5 ft. 6 in. Purchased from the Adrian Hope Collection, London, 1894.

This picture was in the collection of the late King of Holland, and is described in Smith’s Catalogue Raisonné, where it is said to have been “purchased by a dealer from an ancient family [Nevel] in Antwerp, in 1825, for about 25,000 f. (£1,000), and sold to His Highness the Prince of Orange.” “The original sketch,” adds Smith, “for the preceding picture, about the same size, is in the Dresden Gallery.” The picture in the Dresden Collection was purchased by the Duke of Buckingham from Rubens himself, and it subsequently passed into the hands of the Archduke Leopold William for the Prague Gallery. In commenting on that work, Dr. Woermann, in his catalogue of the Dresden Gallery, says—“It is a beautiful original work of the master’s own hand. Several versions exist, more finished, and varying in details, among which is the great masterpiece belonging to Mr. Adrian Hope in London.” For other versions see Smith’s Catalogue, Vol. II., Nos. 174, 235, 606, and 719.

**412. INFANT CHRIST AND ST. JOHN.** (School Copy.) The Holy Infant, nude, seated on crimson drapery on the trunk of a tree, and the child John, girt about the loins with a skin. The







lamb is between them, both having their hands on it. Open landscape background, with fox approaching from the left. Engraved by C. Jegher and by C. Galle. On Panel—height, 1 ft. 7 in. ; width, 2 ft. 1 in. M'Lellan Collection.

**413. PORTRAIT OF RUBENS.** (Copy.) Half-length figure, dressed in broad hat, collar, and cloak, after the well-known portrait in the Uffizi, Florence. On Canvas—height, 2 ft. 5½ in. ; width, 1 ft. 8½ in. Graham-Gilbert Collection.

**414. COMBAT OF THESEUS WITH THE AMAZONS.** (School Copy.) On a bridge spanning the stream Thermodon, and in the stream below a confused crowd of horsemen, and women on horse and foot—some nude—struggling through the water,—all engaged in deadly combat. Through the arch of the bridge is seen a burning city. Engraved by G. S. and J. G. Facius. Original in Royal Pinacothèque, Munich. On Panel—height, 2 ft. 0½ in. ; width, 3 ft. 5 in. M'Lellan Collection.

**415. PORTRAIT OF A LADY.** Half-length portrait in large white ruff, right hand laid across body. An unfinished picture. On Panel—height, 2 ft. 1 in. ; width, 1 ft. 6½ in. Graham-Gilbert Collection.

**Ruysch.** Rachael Ruysch or Ruijsch, 1664-1750. Dutch School.

This very eminent painter of flowers was the daughter of a professor of anatomy and botany. She was instructed in flower painting by William Van Aelst, and came to excel greatly in delicacy of pencilling and harmony of colour and grouping. She married J. Pool, a portrait painter, to whom she had, in Amsterdam, a large family.

**416. FLOWERS, &c.**—Against the trunk of a tree a loose group of flowers, &c., consisting of poppy, convolvulus, pink, thistle, &c. ; numerous caterpillars, butterflies, with snail, lizard, &c., scattered about. Signed "Rachael Ruysch." On Canvas—height, 3 ft. 0½ in. ; width, 2 ft. 3½ in. M'Lellan Collection.

**417. FLOWER PIECE.**—In a terra-cotta vase on a marble stand, a group of flowers, comprising roses, honeysuckle, marigolds, &c. Signed "Rachael Ruysch, 1723." On Canvas—height, 1 ft. 3 in. ; width, 1 ft. M'Lellan Collection.

"Very delicate and tender, and unusually clear."—*Waagen*.

**Ruysdael.** Salomon Van Ruysdael or Ruisdael, 1605?-1670. Dutch School.

This artist, a native of Haarlem, was uncle of the famous landscape painter, Jacob Van Ruysdael. Like his more distinguished nephew, SALOMON painted landscapes and marine pieces, and his works bear an obvious relation to those of Van Goyen and E. Vandevelde.

**418. LANDSCAPE.**—In the foreground a calm river, with woody banks; distance, trees, and a church spire. On Panel—height, 11½ in.; width, 11½ in. Graham-Gilbert Collection.

Apparently the work of Cornelis Decker, according to Dr. de Groot.

**Ruysdael.** Jacob Van Ruysdael or Ruisdael, 1628-1682. Dutch School.

This artist, who with Hobbema divides the honour of being the greatest landscape painter of the Dutch School, was born at Haarlem, and received instruction from his father, probably also from his uncle Salomon and from Everdingen. In 1648 he was admitted master of St. Luke's Guild of Haarlem, and much of his later life was spent in Amsterdam. He confined himself to the painting of views of cities, rivers and waterfalls, and marine subjects—many of his pictures representing Haarlem, Amsterdam, and the surrounding district. His genius was so little appreciated during his lifetime that in his later years he was supported as a pensioner in a public institution.\*

**419. VIEW OF THE TOWN OF KATWYK.** A view of the town and lake of Katwyk, not far from Scheveningen, seen under the shadow of a dark cloud, while the sea in the distance is lighted by a sunbeam. Signed "R." On Panel—height, 1 ft. 7½ in.; width, 2 ft. 2½ in. M'Lellan Collection.

"Of deep feeling for nature, and admirably painted in a very solid impasto." —(Waagen's *Art Treasures*, vol. iii., p. 287.) "Although of a somewhat early period of the master, this most beautiful and poetical picture is, to say the least, entitled to be considered one of the great landscape painter's happiest efforts."—*Sir C. Robinson*.

**420. LANDSCAPE AND FIGURES.** In foreground to right, a thick clump of trees; to the left background, a clear hillock; a group conversing near the trunk of a fallen tree; and a boy playing with a dog. Signed "R." On Panel—height, 1 ft. 8½ in.; width, 2 ft. 2 in. Graham-Gilbert Collection.

**421. THE CASTLE OF BREDERODE.** Half-ruined square building and clump of trees; beyond which a cottage. In foreground, a stream, and a woman spreading out clothes. Signed "R." On Panel—height, 1 ft. 6¼ in.; width, 2 ft. 0½ in. Graham-Gilbert Collection.







**422. WOODY LANDSCAPE.** Sluggish stream winding between woody banks; two anglers and female figure in foreground. Formerly ascribed to Hobbema. On Canvas—height, 1 ft. 9 in.; width, 2 ft. 1 in. M'Lellan Collection.

**424. LANDSCAPE—THE FORD, WITH SHEEP AND FIGURES.** In centre, a cottage among trees and a rustic crossing a bridge; a shepherd wading in the stream and driving a flock of sheep before him. Signed "R." On Canvas—height, 1 ft. 9 in.; width, 2 ft. 2 in. Graham-Gilbert Collection.

**Saenredam.** Pieter Saenredam, 1597-1665. Dutch School.

This artist was a native of Assendelft, and son of a well-known engraver. He devoted himself entirely to the painting of architectural subjects, especially views of the interiors of Gothic Churches. These were highly esteemed during his lifetime, but his works are now comparatively rare.

**426. INTERIOR OF A CHURCH.** A view of the transept of a Gothic Church, with baptismal party crossing the floor. Signed "P. Saenredam, fecit, anno 1633." From the Lebrun Gallery. Engraved by Vander Meer. On Panel—height, 1 ft. 4 in.; width, 1 ft. 1½ in. Euing Collection.

**Santvoort.** Dirk Van Santvoort, 1610-1680. Dutch School.

An artist of whom little is known beyond the fact that he was born, lived, and died in Amsterdam, where he painted a "Regent's group" in 1658. A picture by him, "Christ at Emmaus," dated 1633, is in the Louvre, and as that work came from Rome, he probably painted it there. He was principally a portrait painter, and the Rijks-Museum in Amsterdam possesses several of his works.

**427. PORTRAIT OF A GIRL.** Three-quarter-length figure, in lace cap and ruffle, with a fan suspended from a girdle. On Panel, oval—height, 2 ft. 2 in.; width, 1 ft. 8 in. Graham-Gilbert Collection.

**Sassoferrato.** Giovanni Battista Salvi, 1605-1685. Roman School.

SALVI was a native of Sassoferrato in Ancona, whence the name by which he is popularly known. He was a disciple of Domenichino, and in Rome he was a diligent student and copier of the works of Raphael and other great masters. Sassoferrato devoted his talents entirely to the production of religious compositions.

**428. HOLY FAMILY.** To right the Virgin, a profile, looking to left, holding in her hand a basin from which St. John is drinking, while the infant Saviour is on her knee; behind is St. Elizabeth, holding up her hands in astonishment. On Canvas—height, 2 ft. 4 in.; width, 3 ft. 2 in. Graham-Gilbert Collection.

**Schaleken.** Godfried Schalcken, 1643-1706. Dutch School.

SCHALCKEN was a native of Dordrecht, where his father was rector of the classical school. He received the elements of his art education from Hoogstraten, and afterwards he became a pupil of Gerard Dou. Schalcken specially affected interiors and figures, illuminated by artificial light, in the treatment of which he has never been surpassed. He also painted portraits and historical subjects. He resided some time in England under the patronage of William III., and ultimately settled in The Hague, where, as an artist, he obtained an influential position.

**429. PUTTING OUT THE LIGHT.** Female figure, bare bosom, reaching from her bed to extinguish a candle. Signed "G. S." On Canvas—height, 1 ft.  $3\frac{1}{4}$  in.; width, 1 ft. 1 in. M'Lellan Collection.

**Schedone.** Bartolommeo Schedone or Schidone, 1560-1616. Italian-Lombard School.

In the early part of his career, SCHEDONE was an imitator of the style of Correggio, and, working at Parma, he acquired something of the spirit of that great master. At a later period he came under the influence of the new School of *Naturalists* which sprang up early in the 17th century.

**430. CUPID WITH AN HOUR-GLASS.** Three-quarter-length figure of Cupid on the wing, holding aloft an hour-glass; a light purple veil passes over a wing and arm. On Canvas, oval—height, 2 ft.  $8\frac{1}{2}$  in.; width, 2 ft.  $3\frac{1}{2}$  in. M'Lellan Collection.

**Schellinks.** Willem Schellinks, 1631-1678. Dutch School.

SHELLINKS, a native of Amsterdam, was a pupil of Du Jardin, and modelled his style of painting on that of Lingelbach. He painted principally landscapes and sea-port views, with some historical pictures, and while his rendering of landscapes is usually bright and clear, the figures with which his pictures are enlivened are touched with great spirit and felicity. He travelled in various countries, and, among others, in England, executing drawings of many of the scenes he visited.

**431. LANDSCAPE, WITH SPORTING PARTY.** A stream spanned by a bridge, on one side of which is a castle in ruins. In the stream are a sportsman and a lady on horseback and various other figures; falcons, dogs, dead game, &c., in foreground. On Canvas—height, 2 ft.; width, 2 ft.  $5\frac{1}{2}$  in. Graham-Gilbert Collection.

**Schiavone.** Andrea Meldolla, 1522-1582. Italian-Venetian School.

This artist, called SCHIAVONE, from his birthplace Sebenico (Dalmatia), was a humble contemporary of Titian, Tintoretto, Paris Bordone, and other great masters of the Venetian School. He was a painter's workman in Venice, with

a taste for art, which found expression in painting during his leisure. His talents interested Titian, who took him into his academy, and otherwise helped the aspirations of young Schiavone. He came into some public esteem, but never attained a position of much influence, and throughout life had a severe struggle with poverty.

**432. THE DAUGHTER OF HERODIAS.** A group of figures in Oriental turbans in front of a partly ruined classical building; towards them the daughter of Herodias is hurrying with a basin in her hands. Background, classical ruin, and to the left a castle reached by a bridge. On Canvas—height, 1 ft. 7½ in.; width, 3 ft. 5½ in. M'Lellan Collection.

**Scougall.** John Scougall, . . . -1730. Scottish School.

JOHN SCOUGALL is supposed to have been a native of Leith, where his descendants resided till recent times, and where many portraits attributed to him exist. There has hitherto been much confusion about the period and identity of the portrait painters of this name, for by general consent, there were at least two Scougalls in the profession. Some have held that the elder, named John, flourished during the reign of James VI., and that he had a son, George, an artist of inferior ability. The Earl of Rosebery possesses a portrait of his ancestor, Sir Archibald Primrose, painted by Scougall, and dated 1670. The minutes of the Town Council of Glasgow make it clear (*see note to portrait No. 348*) that there was a "Mr. Scougall, limner, in Edinburgh," in 1708, and that presumably the same artist (*see note, portrait No. 350*), was living in 1712, in which year he is mentioned as "John Scougall, elder, painter." It is clear that Scougall must have attained a ripe old age, if he, the painter of the 1670 Rosebery portrait, died in 1730.

(See Portraits from Old Town Hall, Nos. 348, 349, and 350.)

**Schouman.** Aert Schouman, 1710-1792. Dutch School.

A painter and engraver, native of Dort, but who passed his active life in The Hague. He was in bird painting an imitator of Hondecoeter and Weenix; but he also painted, with success, other animal subjects, portraits, and landscape. His engravings in mezzotint are after the pictures of some of the best known Dutch artists.

**433. POULTRY ATTACKED BY A HAWK.** A peregrine falcon, dropping a finch from its talons, is swooping down on a group of domestic poultry and chickens; various other birds flying away in terror. On Canvas—height, 4 ft. 5 in.; width, 3 ft. 3 in. Euing Collection.

Formerly attributed to Hondecoeter, but now altered on the authority of Dr. de Groot.

**Scouler.** James Scouler, 1741- . . . . English School.

JAMES SCOULER was a well-known miniature painter, whose works were in high repute in London during the second half of the 18th century. He was elected a member of the Royal Academy in 1770, and was a constant exhibitor of portrait miniatures, etc., at the Annual Exhibition, till the year 1787.

**435. MINIATURE PORTRAIT "FLORA."** Ivory miniature of lady with flowers in her hair, and holding up in her right hand a bouquet of flowers. Signed "J. Scouler, 1772." On ivory, oval—height,  $3\frac{1}{2}$  in. ; width, 3 in. M'Lellan Collection.

**Seghers.** Daniel Seghers or Zeghers, 1590-1661. Flemish School.

This very eminent painter of fruits and flowers was a native of Antwerp, where his father was a prosperous merchant. He studied painting under Jan Brueghel, and afterwards spent some time in Rome. He entered the order of Jesuits in 1614, although he had been trained in the Protestant faith by his mother. SEGHERS was esteemed the greatest of all the Flemish flower and fruit painters: his works were in request by crowned heads, and even Rubens did not disdain occasionally to paint the central figure around which Seghers garlanded flowers.

**436. STUDY OF FRUIT AROUND SCULPTURE.** (School of Seghers.) Around a sculptured relief female bust, garlands of fruit, comprising pomegranates, grapes, peaches, plums, quinces, melons, cherries, strawberries, apples, and other brilliantly-coloured fruits. On Canvas—height, 3 ft.  $4\frac{1}{2}$  in. ; width, 2 ft.  $10\frac{1}{2}$  in. M'Lellan Collection.

**Shayer.** William Shayer, Senr., 1788-1879. English School.

The elder SHAYER was a native of Southampton, who during his long life devoted himself mainly to the painting of English landscape scenes, which he enlivened with skilfully-composed and well-painted groups of cattle, horses, &c. His works are now well appreciated.

**437. THE SHRIMP GIRL, CORNISH COAST.** On the sea-beach a girl with a shrimp net by the side of a white horse, on which is her little brother. A dog accompanies her, and behind is a waggon with two horses, various figures, boats, and a ship beached in the distance. Signed "Wm. Shayer." On Canvas—height, 2 ft. 3 in. ; width, 2 ft. 11 in. Euing Collection.

**438. LANDSCAPE, WITH CATTLE.** Group of cows and goats in foreground, with peasant resting his arms across the back of one of the cows; background, meadow. Signed "Wm. Shayer." On Panel—height, 1 ft.  $1\frac{1}{2}$  in. ; width, 11  $\frac{1}{2}$  in. Euing Collection.



**439. LANDSCAPE, WITH CATTLE.** Cattle in a woody landscape milkmaid resting her arm over the back of a cow in the foreground, her milk pails near by. On Millboard—height,  $11\frac{3}{4}$  in.; width,  $9\frac{1}{2}$  in. Euing Collection.

**Shayer.** William Shayer, Jun., 1811. English School.

**440. A SHADY POOL.**—Outside a rustic farm-yard a group of horses stand in a pool under trees. Near them a labourer on horseback. On Millboard—height,  $5\frac{1}{4}$  in.; width,  $6\frac{3}{4}$  in. Euing Collection.

**Shee.** Sir Martin Archer Shee, *P.R.A.*, 1770-1850. English School.

MARTIN ARCHER SHEE was born in Dublin, where his father was a merchant in prosperous circumstances. He received some amount of art instruction in Dublin, and at an early period essayed to establish himself in London. He was introduced by Edmund Burke to Reynolds, and after receiving further instruction at the Royal Academy School, he devoted himself principally to portrait painting, in which he soon gained a good reputation and a lucrative connection. He was chosen Associate of the Royal Academy in 1799, Academician in 1800, and President in 1830. He was a man of varied literary gifts, a writer of poetry, and author of a novel, and various other works.

**441. ARIADNE DESERTED BY THESEUS.** Ariadne seated under the shadow of a rock by the sea-shore of Naxos, watches with yearning look and uplifted arm the vessel of Theseus sailing away in the distance. On Canvas—height, 4 ft. 1 in.; width, 3 ft. 3 in. Euing Collection.

**Shirley.** H. Shirley. English School.

A contemporary landscape painter, who contributed numerous landscapes—mostly English scenes—to the Royal Academy Annual Exhibition during many years about the middle of this century. The last occasion on which his works were on the walls appears to have been 1855.

**442. DUTCH RIVER SCENE.** A sluggish Dutch river, on which are numerous luggers, seen under evening light. To the left a rising bank with cattle and various figures. The landscape by Shirley, and the cattle by H. B. Willis. On Panel—height 2 ft.  $1\frac{1}{2}$  in.; width, 3 ft.  $5\frac{1}{2}$  in. Euing Collection.

**Sleap.** Joseph Axe Sleaf, 1808-1859. English School.

A painter in water-colours, born in Wapping Street, London, 30th May, 1808. He died in London on the 16th of October, 1859, and was buried in Nunhead Cemetery. His name does not occur in the Royal Academy Catalogues.

**443. A VIEW OF PAUL'S WHARF—THAMES.** St. Paul's Cathedral in the background. Drawing in water-colours, circular, 1 ft. 3 in. in diameter. Bequeathed, in 1861, to the National Gallery by Richard Frankum. Lent by the National Gallery, London.

**Slingelandt.** P. Cornelisz Van Slingelandt, 1640-1691. Dutch School.

SLINGELANDT was a pupil of Gerard Dou, whose minute and laboured execution he closely imitated and exaggerated. He bestowed an enormous amount of time and patience in the elaboration of his pictures, and the consequence is that his works are comparatively rare. He painted domestic scenes and still life.

**444. THE DOCTOR'S VISIT.** A sick lady seated in her bedroom, attended by a medical man, who examines attentively the contents of a glass flask; a female attendant is measuring out medicine by the patient's side. Signed "Slingelandt, f." On Canvas—height, 1 ft. 1 in.; width, 10¼ in. M'Lellan Collection.

**445. A MUSICAL PARTY.** In an apartment, richly furnished, a lady seated near a table, playing a lute; a gentleman, having a broad hat in his hand, makes obeisance to her; an attendant pours out wine, and another places on the table a dish of fruit; in the background, a lady and gentleman; and to the left, a bass fiddle. On Panel—height, 1 ft. 8 in.; width, 1 ft. 3½ in. Presented by David Dreghorn.

Formerly attributed to Metz, and by De Groot thought to be probably the work of M. Naiveu.

**Smith.** Colvin Smith, R.S.A., 1795-1875. Scottish School.

COLVIN SMITH was a native of Brechin. He studied art in the Royal Academy School, London, and improved himself by visiting Italy, where he devoted much attention to the work of Titian and other great colourists. He also visited Antwerp, with the view of studying the art of Rubens, as there displayed. On his return, he settled in Edinburgh as a portrait painter, and, occupying the studio of Sir Henry Raeburn, he obtained a most influential connection, painting the portraits of Sir Walter Scott, Henry Mackenzie, Lord Jeffrey, and many other leading Scotchmen of his time.

**446. PORTRAIT OF LORD JEFFREY.** Half length, full face, white neck-scarf, black coat, folded arms, showing left hand. On Canvas—height, 3 ft.; width, 2 ft. 3 in. Euing Collection.

FRANCIS JEFFREY was born in Edinburgh in 1773, and called to the Scottish Bar in 1794. He assisted to found and became editor of the *Edinburgh Review* in 1802; elected Rector of Glasgow University in 1821; was appointed Lord Advocate in 1830, when he entered Parliament. He was elevated to the Bench of the Court of Session in 1836, and died in 1850. This portrait was engraved by S. Cousins, R.A.

**Solimene.** Francesco Solimene, 1657-1747. Italian-Neapolitan School.

This artist, a native of Nocera de Pagani, near Naples, was the son of a painter, who destined the youth for the legal profession. He, however, showed a resolute determination to follow the career of an artist, in which he was encouraged by Cardinal Orsini, afterwards Pope Benedict XIII. He developed great powers of skilful and sympathetic imitation, and with continuous application he produced a very large number of pictures, including all kinds of works—scriptural, historical, portraiture, landscape, &c.

**447. JUSTICE AND PEACE EMBRACING (an Allegory).** Justice, a crowned female, with the *fascis* in her left hand, embraces with her right arm Peace, also represented by a female figure, having in her hand an olive twig. Between them is a Cupid. On Canvas—height, 3 ft. 5 in.; width, 4 ft. 6 in. M'Lellan Collection.

**Spada.** Lionello Spada, 1576-1622. Italian-Bolognese School.

SPADA was a pupil of the Carracci, but, after leaving their school, he adopted the style of Caravaggio, in which he attained distinguished success. He painted in Reggio, Parma, and Bologna, in all of which towns he left many important works, both in oil and fresco, his subjects being principally drawn from Scripture.

**448. VIRGIN AND CHILD.** The Virgin seated on clouds, with the Holy Infant, nude, on her knee. On Copper—height, 6 in.; width, 8 in. M'Lellan Collection.

**449. A MUSE.** Seated female figure with violoncello and bow in her hands. On Copper, oval—height, 6¼ in.; width, 5½ in. M'Lellan Collection.

**Spagnoletto.** See RIBERA.

**Staveren.** Jan Adrian Van Staveren, . . . -1669. Dutch School.

This artist, about whom little is known, appears to have been a pupil of Gerard Dou, whose laboured and minute manner he imitated with considerable success. Most of the works known to be by his hand depict single figures of elderly men in prayer, or in the character of hermits. He was a man of good position, and held the office of Burgomaster of Leyden.

**450. THE HERMIT.** An elderly man in the habit of a monk at his devotions, near gnarled stumps of trees. Through a lofty archway to the right is seen a landscape with massive ruins and a distant hill. Signed "Staveren" (date indistinct). On Panel—height, 1 ft. 2 in.; width, 11 in. Euing Collection.

**Steen.** Jan Steen, 1626-1679. Dutch School.

JAN STEEN was the son of a brewer at Leyden, in which town his ancestors had carried on that business for several generations. Among his instructors in art were Adrian van Ostade and Jan van Goyen, whose daughter became his first wife. He settled first at The Hague; then at Delft, where, in addition to his artistic labours, he carried on a brewery; and later, at Haarlem, where his wife died. He ultimately returned to Leyden, and there he became the landlord of an hostelry. In depicting and satirising scenes of boisterous revelry and tavern life generally, Steen displayed a matchless vigour and power of humorous and satirical expression, combined with which he possessed technical powers of rare excellence.

**451. DUTCH FAMILY MERRYMAKING.** The family of the artist: Jan Steen stands behind a table, in front of which, seated in a reclining attitude, is his wife. Both observe their child standing on a stool drinking from a glass in the hands of his grandmother. Beyond the table is a nurse, seated, with a child in her arms. A man stands playing the bagpipes, and another, wearing a funnel surmounted with a tobacco-pipe, accompanies him, violin-wise, with a gridiron and basting spoon. Signed on the leg of the stool, "J. Steen." On Canvas—height, 2 ft. 4½ in.; width, 2 ft. 1½ in. M'Lellan Collection.

A similar work is in the Cassel Gallery.

**Stephanoff.** Francis Philip Stephanoff, 1788-1860. English School.

This artist was the son of a Russian painter who settled in London in the latter half of the eighteenth century. The subject of this notice was a conscientious and diligent book illustrator and painter of *genre* subjects, exhibiting with great regularity at the Royal Academy from 1810 to 1845. His pictures were by no means ambitious, but they suited the popular taste, and many of them became widely known through the medium of engraving.

**452. THE NEW HOUSEKEEPER.** An elderly gentleman seated in his business room receives the visit of a blooming widow, who comes in the capacity of new housekeeper. The domestic she supersedes is retiring with a grim and threatening aspect. Signed "F. P. Stephanoff." On Canvas—height, 2 ft. 0½ in.; width, 2 ft. 5½ in. Euing Collection.

**Stewart.** Malcolm Stewart, living Artist. Scottish School.

**453. PORTRAIT OF DR. LIVINGSTONE.** Three-quarter figure, seated, of David Livingstone, LL.D., D.C.L., the celebrated missionary and African explorer, who was born at Blantyre, Lanarkshire, in 1813, and died at Ilala, Central Africa, in 1873. Signed "Malcolm Stewart." On Canvas—height, 4 ft. 2 in.; width, 3 ft. 3½ in. Presented by "a few friends."



No. 451.

JAN STEEN.—DUTCH FAMILY MERRYMAKING.





**Stry.** J. Van Stry, 1756-1815. Dutch School.

JACOB VAN STRY was a native of Dort, and studied art in the Academy of Antwerp. He had a great affection for the styles of Hobbema and Cuyp, and became so close an imitator of the subjects and manner of the latter that many of his pictures have passed into collections as the works of Cuyp—a circumstance which has been detrimental to the reputation his own great ability deserves.

**454. LANDSCAPE AND CATTLE.** Five oxen and two sheep grouped in foreground of a landscape under an evening sky. Horseman and other figures, with a castle, among trees to the right. River, bridge, and a house to the left. Signed "J. Van Stry." On Panel—height, 1 ft. 8 $\frac{3}{4}$  in.; width, 2 ft. 6 in. Euing Collection.

**455. PASTORAL LANDSCAPE.** Horsemen, with two horses and cowherd, in foreground of a hilly and wooded landscape. To the rear, cattle, sheep, and other figures. Signed "J. V. Stry." On Panel—height, 2 ft. 4 in.; width, 2 ft. 10 $\frac{1}{2}$  in. Euing Collection.

**Swanevelt.** Herman Swanevelt, 1600-1655. Dutch School.

SWANEVELT was born at Woerden, and it is said that he was a pupil of Gerard Dou. He, however, quitted his native country at an early age, and went to Rome in 1636, where he became a pupil and follower of Claude Lorraine, into whose landscapes he frequently inserted figures. Swanevelt never returned to his native country. He married in Rome, whence he went to Paris, where he was elected a member of the Academy, and he died there in 1655.

**456. ITALIAN LANDSCAPE.** Under an evening sun; to the left foreground, a wooded hill with a castle on the summit; in the middle, a stream crossed by a flat wooden bridge, on which are a man and two donkeys; and to the right, a portion of a villa. A stately viaduct is in the mid-distance, beyond which a plain and distant hills. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 7 in. Euing Collection.

**457. A CLASSICAL LANDSCAPE.** A warm, sunny Italian landscape, with ruins of a castle; in middle distance a river, and a hill surmounted by a villa. On Canvas—height, 1 ft. 7 in.; width, 2 ft. 4 in. Graham-Gilbert Collection.

**458. LANDSCAPE AND CATTLE.** A woody landscape, with man on horseback driving cattle across foreground. On Canvas, circular—diameter, 9 in. From the Saltmarsh Collection. M'Lellan Collection.

**Teniers.** David Teniers, the Elder, 1582-1649. Flemish School.

The elder TENIERS received his earliest art instruction in the school of Rubens, and afterwards he studied landscape for about six years under Elsheimer in Rome. On his return to his native town, Antwerp, he devoted himself to the painting of rural life and sports, fairs and grotesques, in all which subjects he was subsequently eclipsed by his more brilliantly endowed son David.

**462. WOODY LANDSCAPE.** Rocky knolls, stream and four men in foreground, with, to the right, the wall of a cottage. Sheep and a shepherd in the open ground in the middle, and among the trees a chateau and other buildings. On Canvas—height, 3 ft. 5 in. ; width, 4 ft. 8½ in. M'Lellan Collection.

**463. FLEMISH LANDSCAPE.** In foreground two men, one seated playing a pipe, a group of sheep and a goat near a pool ; beyond, several cottages embosomed among trees. Signed in monogram "D.T." On Canvas—height, 3 ft. 3 in. ; width, 4 ft. 3 in. M'Lellan Collection.

**Teniers.** David Teniers, the Younger, 1610-1690. Flemish School.

DAVID TENIERS, the Younger, was born in Antwerp, where his father was an artist of reputation. He received his early instructions from his father, and is said also to have been under the guidance of Rubens, who held the younger Teniers in very high esteem. He married, first, a daughter of Jan Brueghel (Velours), and, second, a daughter of Andre de Fren, a state official of Brabant, and by these wives he had a large family. He was Dean of the Incorporation of St. Luke, in Antwerp, in 1645-6, and he was principally instrumental in establishing the Academy of Art in that city in 1663. He was appointed painter to the Governors of the Low Countries, and received honours and commissions from Philip IV. of Spain and from other European monarchs. Teniers excelled all painters of his school in the representation of rustic scenes and the daily life of the people among whom he resided.

**464. MILKING TIME.** A milkmaid milking a cow, and on a rock near her two shepherds, one piping ; cattle and sheep in foreground ; and in distance a swineherd with pigs, cattle, &c. Signed "D. Teniers, F." On Canvas—height, 1 ft. 4 in. ; width, 1 ft. 11½ in. M'Lellan Collection.

"Of admirable effect, great freshness of colour, and broad and masterly treatment" (Waagen's *Art Treasures*, vol. iii., p. 290).

**465. ST. MARGARET** (after Giulio Romano). The saint stands, crucifix in hand, observing the writhings of the dragon, which, in answer to her prayer, was made visible to her. Panel—height, 10 in. ; width, 7¾ in. M'Lellan Collection.

**466.** THE MEETING OF MARY AND ELIZABETH (after the original, with life-size figures, by Palma Vecchio). Mary and Elizabeth embracing each other—their respective spouses, Joseph and Zacharias, approaching behind. Various domestics about the doors, &c., of the house of Zacharias. A village in the distance, and the landscape bounded by hills. On Panel—height, 1 ft. ; width, 1 ft. 8 in. M'Lellan Collection.

The originals of the two pictures, 465 and 466, are in the Imperial Art Museum, Vienna. In the lifetime of Teniers they were in the Gallery, in Brussels, of his friend and patron the Archduke Leopold Wilhelm, Governor of the Netherlands. Teniers was commissioned to paint a picture, "The Interior of the Archduke's Gallery," and for that work, as well as for engraving, he made, among others, these studies from the originals. The view of the interior of the Archduke's Gallery made by Teniers is also in the Imperial Museum, and it shows that many important pictures now in the Vienna Collection were in the possession of the Archduke Leopold. Among the others the two works, 465 and 466, are seen in the picture, about the size of the sketches above noticed.

**467.** A HUNTING PARTY—THE MEETING PLACE. On an open knoll in a woody landscape, a party of huntsmen winding their horns, &c., attended by many dogs. Signed "D. Teniers, F." On Canvas—height, 2 ft. 1½ in. ; width, 2 ft. 7½ in. M'Lellan Collection.

**468.** THE MISERIES OF WAR. A cluster of village houses, with a church in the distance; in the foreground, a band of robbers under the command of a leader are seen, with various villagers overpowered, two mortally wounded on the ground, and others, bound—one a priest—are being led out. Signed in monogram "D.T." On Panel—height, 1 ft. 3 in. ; width, 1 ft. 9 in. M'Lellan Collection.

"Rich in animated motive, and delicately executed in a powerful and clear tone" (Waagen's *Art Treasures*, vol. iii., p. 279). Engraved by Le Bas.

**469.** LATONA AND THE CARIAN PEASANTS (a Pasticcio). The peasants at work in a marsh are being changed into frogs by Jupiter for mocking Latona or Leto, who is seated in the foreground with her two children, Apollo and Diana. On Canvas—height, 1 ft. 0½ in. ; width, 1 ft. 5 in. M'Lellan Collection.

"Skilful imitation of a higher art" (Waagen's *Art Treasures*, vol. iv., p. 458). Formerly in the possession of the Comte de Vence, Marechal de Camp des Armée du Roy. Engraved by Noel le Mire.

**470.** JEALOUSY. A young woman seated at a low table beside an elderly admirer. She is lighting a pipe to herself, while he

holds in hands a glass and beer jug. At an open door an elderly female looks in with a much concerned air. Signed "D. Teniers, F." Height, 1 ft. 1½ in. ; width, 9½ in. M'Lellan Collection.

From Lord Radstock's Collection, and transferred from panel to canvas by Peel in 1841. Several variations of this subject exist and are engraved.

**471. A SURGICAL CASE.** A peasant is having his wounded foot dressed by a barber-surgeon, a female standing behind with the linen dressing in her hand. A man is entering the room. Signed "D. Teniers, Fe." On Panel—height, 1 ft. 2½ in. ; width, 10½ in. M'Lellan Collection.

"Warm in tone, and of careful treatment" (Waagen's *Art Treasures*, vol. iv., p. 458). A like composition, differing in detail, was engraved by T. Major in 1747.

**472. ST. JEROME.** The aged saint dressed in a red robe, and seated in his cave reading, with skull and hour-glass by his side, and near at hand his symbolical lion. Signed "D. Teniers, F." On Panel—height, 9½ in. ; width, 1 ft. 1½ in. M'Lellan Collection.

**473. PEASANTS BEFORE A FIRE.** Of the three figures in this composition, one sits smoking, another stands with his back to the fire, and the third has his face directed to the wall, wiping his feet into a tub. Signed "D. Teniers." On Panel—height, 11½ in. ; width, 8½ in. M'Lellan Collection.

"Of great power and transparency of colour" (Waagen's *Art Treasures*, vol. iii., p. 288).

**475. LANDSCAPE AND FIGURES.** To the right an old oak, with trees behind. A pathway in the centre leading to a cottage. A man approaching the foreground. On Canvas—height, 1 ft. 1¾ in. ; width, 1 ft. 5 in. Graham-Gilbert Collection.

**476. INFANT JESUS AND ST. JOHN.** In a landscape with river, trees, and a figure, the Infant Saviour and St. John seated; St. John, with his left hand resting on a lamb. On Copper—height, 6½ in. ; width, 8 in. Graham-Gilbert Collection.

**Thomson.** Rev. John Thomson, H.R.S.A., 1778-1840. Scottish School.

This artist was born in the Manse of Dailly, Ayrshire, where he succeeded his father as minister, and in 1805 he accepted the presentation to the parish of Duddingston, near Edinburgh. Thomson was an excellent scholar, and had an exquisite taste for music; but the talent by which he is chiefly known was his power of landscape painting. He first exhibited in 1808, and contributed



till the year of his death to almost all the exhibitions in Edinburgh. On account of his clerical profession, Thomson never joined any incorporated body of artists, but he was an honorary member of the Royal Scottish Academy. He was the friend of Sir Walter Scott, and was on intimate terms with the most eminent Scotsmen of his period.

**477. LANDSCAPE—SKETCH.** Sketch of a landscape with a steep bank on the left, and a stream spanned by a bridge flowing past its base. In the manner of Titian. On Canvas glued on board—height,  $8\frac{1}{4}$  in. ; width, 7 in. Euing Collection.

**478. THE FIRTH OF FORTH—MORNING.** A calm sea, with hills seen faintly in distance to the right ; foreground, beach with rocks, on which are two figures, and near the shore a fishing boat at rest. On Panel—height, 1 ft.  $2\frac{1}{2}$  in. ; width, 1 ft.  $6\frac{3}{4}$  in. Euing Collection.

This picture is more likely to be the work of Ewebank than of Thomson.

**Tintoretto.** Jacopo Robusti, 1519-1591. Italian-Venetian School.

JACOPO ROBUSTI, popularly known as TINTORETTO (the little dyer), on account of his father's occupation, was a native of Venice. He received a little instruction from Titian ; but in the main he was self-instructed, and he applied himself to his own improvement with the prodigious energy and industry that characterised all his endeavours. He had unbounded confidence in his own talents, claimed to draw like Michel Angelo and colour like Titian, and he possessed exceptional facility of execution. His works are of very unequal merit, some being worthy of ranking with those of Titian, while others are hasty sketches. His principal canvases are preserved at Venice.

**479. THE TRINITY.** The Trinity typified by a figure (the Father) supporting the Cross, a dove (the Spirit), and a glory, with the letters I.H.S. (the Son). Around are cherubs and angels, and at the foot of the Cross are a number of saints, apostles, and the Virgin. On Canvas—height, 5 ft. ; width, 5 ft. 3 in. Graham-Gilbert Collection.

**Tisi.** Benvenuto Tisi, 1481-1559. Italian-Ferrarese School.

BENVENUTO TISI, known as GAROFALO, from the village of that name identified with his family, and from the pink (*Garofalo*) which occurs in his arms. He was a native of Ferrara, and there he first studied art. While yet a young man he visited Rome, and there pursued his calling ; and in 1515 he was engaged by Raphael to assist him with the frescoes of the Vatican. Garofalo was a close imitator of the style of his great master, and painted many small pictures in his manner with such admirable success that they have frequently been attributed to Raphael himself. He was blind during the last nine years of his life.

These are probably Scarsellino's work by Garofalo

**480. ST. CATHERINE IN ECSTASY.** The saint kneeling, with a palm frond in her left hand, and the broken wheel set with knives at her side. On Panel—height, 11 in. ; width,  $7\frac{1}{2}$  in. M'Lellan Collection.

"A pleasing little picture, in a silvery tone unusual with him" (Waagen's *Art Treasures*, vol. iii., p. 289).

**481. SANTA BARBARA.** Stooping on one knee, the saint holds in her right hand a palm frond and banneret, while with the left she points towards heaven. On Panel—height,  $10\frac{3}{4}$  in. ; width,  $7\frac{1}{2}$  in. M'Lellan Collection.

A poor little production of Battista Dossio (K.W.) I agree

**482. CHRIST AND MARY MAGDALENE—"Noli me tangere."** (School of Garofalo). The Saviour revealing Himself to Mary Magdalene after His resurrection. The wound-prints are to be seen in His hands and feet. Background, trees, the walls and town of Jerusalem, and distant hills. On Panel, circular top—height, 1 ft.  $5\frac{1}{2}$  in. ; width,  $11\frac{1}{2}$  in. M'Lellan Collection.

This picture has the seal of the Academy of Milan on the back of the panel.

### **Titian.** Tiziano Vecellio, 1477-1576. Italian-Venetian School.

TIZIANO VECELLIO, commonly known as TITIAN, was born at Cadore, a small town among the mountains, within the province of Venice. Among his early instructors was Giovanni Bellini, who had under tuition at the same time Titian's great but comparatively short-lived rival, Giorgione. Titian is by universal consent acknowledged to be the greatest master of the Venetian School. His power as a colourist, his mastery of dramatic effects, his perception of human beauty and character, and his technical skill, have been surpassed by no artist. As a painter of portraits he stands supreme, and in all classes of figure subjects, scriptural, historical, mythological, and allegorical, he was equally felicitous. He lived to the remarkable age of 99, and then was only cut off by the plague. Titian was courted, and his services eagerly sought after by all the principal potentates in Europe.

**483. DANAE.** Nude female figure reclining on a couch, at the lower end of which are a crown and sceptre ; a vase, necklace, and gold coins are at her side, a curtain behind, and to the right an open landscape, with conical hill in distance. Inscribed on a tablet overhead "Titianus." On Canvas—height, 2 ft.  $6\frac{1}{2}$  in. ; width, 3 ft.  $3\frac{1}{2}$  in. M'Lellan Collection.

Engraved by Rosaspina, under the title "Omnia Vanitas," early 19th century, while the picture was in the possession of the Venetian senator, Widmann. "Of graceful motive and rare delicacy of modelling, in a bright tone. But the curtain is too heavy and the landscape too grey for Titian—the feeling of the picture also different. It is, however, by some good master of the Venetian School" (Waagen's *Art Treasures*, vol. iv., p. 460). Crowe and Cavalcaselle (*Titian: his Life and Times*) enumerate this picture among uncertified Titians,





and remark:—"The same subject is here called 'Danæ.' On the edge of the white couch, besides the vase, there are some golden pieces. On the tablet above, instead of 'Omnia Vanitas,' we read 'TITIAN CADVBRI.' The execution is very free, the pigment thin, as if some bold executant had imitated Cesare Vecelli. The canvas has been injured, and the flesh has gained a yellow tinge from time and varnish. The signature of Titian is of dubious antiquity."

**484. HOLY FAMILY.** The Virgin seated, holding in her arms the Holy Child, who stretches out his hands to St. Joseph, kneeling before him. To the left St. Dorothea with a basket of flowers and fruit. Background, landscape and trees. On Canvas—height, 1 ft. 11 in. ; width, 2 ft. 10 in. M'Lellan Collection.

This picture, known from its engraving to have been painted by Titian, was long supposed to have been lost. It was identified by Mr. C. Heath Wilson in 1869.

"Of Titian, the M'Lellan Bequest contains two reputed works. One—'The Virgin and Child with Saints'—of the great master's earlier time (*circa* 1520) is certainly genuine and in excellent preservation; the other—the 'Danæ,' a later work—is unfortunately greatly and irreparably injured. It is my belief, nevertheless, that it is a genuine production of the master. In any case, however, in its present state it is of comparatively little importance. The former picture is an excellent specimen of its class and period in the work of Titian, and, I need scarcely add, of high interest and value."—*Sir C. Robinson.*

**485. A STUDY AFTER TITIAN** (by Graham-Gilbert). Half-length female figure, in white robe and girdle. On Canvas—height, 1 ft. 9 in. ; width, 1 ft. 5 in. Graham-Gilbert Collection.

**486. CUPID, FROM TITIAN'S "SATED AND ARTLESS LOVE"** (by Graham-Gilbert). Cupid leaning over a trough, his right hand playing with the water. On Canvas—height, 1 ft. 6½ in. ; width, 1 ft. 3½ in. Graham-Gilbert Collection.

**487. STUDY FROM TITIAN'S "SATED AND ARTLESS LOVE"** (by Graham-Gilbert). Full-length nude female, with white girdle and crimson mantle, seated on a sculptured trough. On Canvas—height, 3 ft. 5¼ in. ; width, 5 ft. 4¾ in. Graham-Gilbert Collection.

**488. PORTRAIT OF POPE PAUL III.** Copy by Graham-Gilbert. Three-quarter-length figure, seated, in white robe, with crimson velvet cape. On Panel—height, 10½ in. ; width, 8¼ in. Graham-Gilbert Collection.

**Tobar.** Don Alonzo Miguel de Tobar, 1678-1758. Spanish School.

TOBAR was a student of art and an artist in the city of Seville. He devoted himself to the study, copying, and imitation of the works of Murillo, whose style he imitated with such faithfulness and skill that he is accounted the best of that



great master's followers. It is probable that many pictures attributed to Murillo are really the work of Tobar. His most important original composition, "The Virgin of Consolation," is in Seville Cathedral.

*Handwritten:* *very many such versions as being all by Murillo*

**488A. ST. JOSEPH WITH THE INFANT JESUS.** The Saint seated, having the Holy Child erect on his knee, guarded within his left arm. The Infant Saviour holds in his left hand a lily stalk. Canvas—height, 4 ft. ; width, 3 ft. M'Lellan Collection.

Enumerated in Carter's *Velazquez and Murillo*, p. 335. Mentioned also by Waagen, who says:—"This Spanish master approaches the style of Murillo, and is very careful in execution."

**Turner.** Joseph Mallord William Turner, R.A., 1775-1851. English School.

TURNER, the most remarkable landscape painter of modern times, was born in London, on the 23rd of April, 1775. His father was a hairdresser in Maiden Lane, Covent Garden, and it cannot be said that the circumstances of his early years were favourable to the development of the genius of the painter. At the age of 14 he entered the Royal Academy School, and very soon he made it evident that a new power had arisen in English Art. In 1799 he was elected Associate, and in 1802 full member, of the Royal Academy, to the annual exhibitions of which he contributed continuously from 1790 to 1850. He was buried in December, 1851, by the side of Sir Joshua Reynolds, in St. Paul's Cathedral. He bequeathed a large collection of pictures to the nation (the two pictures, Nos. 489 and 490 below, forming part of that collection), and his remaining wealth he intended should go to the establishment of an institution for the benefit of decayed artists.

**489. THE PARTING OF HERO AND LEANDER.** From the Greek of Musæus.

"The morning came too soon, with crimsoned blush  
Chiding the tardy night and Cynthia's warning beam ;  
But love yet lingers on the terraced steep,  
Upheld young Hymen's torch and failing lamp,  
The token of departure never to return—  
Wild dash'd the Hellespont its straited surge,  
And on the raised spray appeared Leander's fate."

On the left is a vast palace ; on the margin of the wild Hellespont below is Leander taking his last farewell of Hero ; on the right is a bevy of sea-nymphs floating on the surging waves ; the red dawn is just appearing above the distant horizon ; the moon is obscured by a halo foreboding the coming storm. On Canvas—height, 4 ft. 9½ in. ; width, 7 ft. 9 in. Turner Collection of the National Gallery. Lent by the National Gallery, London.

Engraved by S. Bradshaw. Exhibited at the Royal Academy in 1837.

**490. WHALERS ENTANGLED IN ICE, BOILING BLUBBER.** On Canvas—height, 2 ft. 11½ in. ; width, 3 ft. 11 in. Turner Collection of the National Gallery. Lent by the National Gallery, London.

Exhibited at the Royal Academy in 1846.

**Uden.** Lucas Van Uden, 1595-1672. Flemish School.

LUCAS VAN UDEN was born at Antwerp, where his father was a landscape painter. The son followed in the father's footsteps with so much success that he was frequently employed by Rubens to insert landscape backgrounds to his figure subjects. He was also on terms of intimate friendship with Vandyck, by whom his portrait was painted.

**491. VIRGIN AND CHILD, ATTENDED, IN A LANDSCAPE.** In a woody landscape the Virgin seated in foreground, nursing the Infant Saviour, behind her St. Joseph with a book, on each side cherubs, with St. John and the Lamb bringing fruit, flowers, &c., Landscape by Van Uden, figures by Van Balen. On Panel—height, 2 ft. 3 in.; width, 3 ft. 3 in. M'Lellan Collection. (*See* **BALen**, **HENRIK VAN**.)

**Uwins.** Thomas Uwins, R.A., 1782-1857. English School.

THOMAS UWINS, who was a native of London, commenced his artistic career by painting portraits and domestic subjects, and by drawing illustrations for popular books. In middle life he spent several years in Italy; where he derived the inspiration which greatly advanced his position as an artist, and, in his later years, led to high popularity and numerous honours. In 1832 he was elected an Associate, and in 1838 a full member of the Royal Academy; in 1845 he was appointed Surveyor of the Queen's Pictures; and in 1847 he received the office of Keeper of the National Gallery. His pictures enjoyed much popularity, the subjects being happily chosen, and by no means recondite.

**492. COMUS OFFERING THE ENCHANTED CUP TO A WOMAN.** The god of mirth represented as a youth with a wreath of vine leaves, holding in his left hand a spear, offers to a lady seated in a bower the enchanted draught. On Millboard—height, 8½ in.; width, 6½ in. Euing Collection.

**Valory.** Caroline de Valory. Early 19th century. French School.

CAROLINE, god-daughter and pupil of Greuze, and wife of M. de Valory, was known both as a painter and writer. In 1813 she published a Comedie Vaudeville called *Greuze, ou l'accordée de Village*, preceded by a notice of her master's life and works.

**493. THE MINIATURE.** Half-length figure of a girl, bosom and right arm bare, examining a miniature. On Canvas—height, 1 ft. 10¾ in.; width, 1 ft. 7 in. M'Lellan Collection.

**Vandeveld.** Esaias Vandeveld, 1590-1630. Dutch School.

This artist, a native of Amsterdam, and one of the senior members of a family which produced many eminent artists, was admitted into St. Luke's

Guild at Haarlem in 1612. He is principally known as a painter of battle-pieces, skirmishes, &c., after the manner of P. Wouwerman, and his work is distinguished by light, spirited, and graceful pencilling of figures. He was in request by contemporary landscape painters for enlivening their compositions with figures.

**494. THE SKIRMISH.** On a roadway a group of bandits on foot, engaged in combat with two horsemen, a third horseman is riding back towards a waggon, with two horses standing in the distance. Signed "E. V. Velde, 1624." On Panel—circular,  $9\frac{3}{4}$  in. diam. M'Lellan Collection.

**Vandeveld.** Wm. Vandeveld, the Younger, 1633-1707. Dutch School.

The younger VANDEVELDE, like his father, devoted himself to the painting of marine subjects, and in the representation of the wave-motion of the sea, as well as in the picturesque disposition and accurate knowledge and delineation of vessels, he had no rival in the Dutch School. He, along with his father, came to London in 1675, under the patronage of Charles II., and for that Sovereign, as well as for James II., he painted numerous sea-pieces, many of which are still in the collection at Hampton Court.

**495. SEA-PIECE—FISHING BOATS, SHIPPING, &c.,** in a quiet sea, with a low headland in the distance. Signed on spar "W.V.V." On Canvas—height, 1 ft.  $0\frac{1}{4}$  in.; width, 1 ft. 4 in. M'Lellan Collection.

**496. FRIGATE FIRING THE EVENING GUN.** A Dutch war vessel in a calm sea, with a boat by her side, other vessels in the offing and on the distant horizon. A gun is being fired from the frigate. On Panel—height,  $10\frac{1}{2}$  in.; width, 9 in. M'Lellan Collection.

"A dark cloud and a dark shadow on the water give this picture an unusually striking effect" (Waagen's *Art Treasures*, vol. iii., p. 287). Dr. Bode suggests that this picture may be by R. Zeeman.

**497. SEA-PIECE.** Large man-of-war in the foreground, with sails partly set and others being unfurled, small boat with figures alongside. War vessel to right firing a salute; to the left, another running before the wind; ships in the distance. On Canvas—height, 2 ft. 1 in.; width, 2 ft.  $8\frac{1}{2}$  in. Signed on floating spar, "W.V.V." Graham-Gilbert Collection.

**498. SEA-PIECE—THE APPROACHING SQUALL.** (School of Vandeveld the Younger.) In foreground a fishing boat with sails taken in, near which is a Dutch war sloop, and the stem and sail of another vessel beyond her. To the right a war frigate, and other shipping in the distance. On Canvas—height, 1 ft.  $8\frac{1}{2}$  in.; width, 2 ft. 4 in. M'Lellan Collection.

Dr. de Groot considers this to be a work of Bakhuizen.



No. 496.

W. VANDEVELDE, JUN.—FRIGATE FIRING EVENING GUN.





**Vanderveelde.** Adrian Vanderveelde, 1635-1672. Dutch School.

This distinguished painter of animals and landscapes, brother of the marine painter, William Vanderveelde, the Younger, was born in Amsterdam. He very early exhibited extraordinary powers, and, electing to study landscape and rural life, he was placed under the tuition of Wynants, who was astounded at his precocious ability. At the age of 14 he etched a series of plates, which are now exceedingly rare, and throughout his brief career he continued occasionally the practice of etching. His works are distinguished by great originality of style, tenderness of colour, and comprehension of animal life and nature. His services were freely rendered to brother artists in enlivening their landscapes with figures, chiefly of animals.

**499. MILKING TIME.** Female milking a cow in a field by a pollard willow; a cow and sheep lie in the foreground, and other cattle are in the distance. Signed, on a rail, "A.V.Velde, 1670." On Panel—height,  $9\frac{1}{2}$  in.; width,  $7\frac{3}{4}$  in. M'Lellan Collection.

Purchased in 1844 from Earl de Grey's Collection.

"Delicate and careful" (*Waagen's Art Treasures*, vol. ii., p. 286).

**500. FEMALE PEASANT WITH CATTLE.** Female seated suckling her infant, and with a dog at her side, tending cattle and sheep in a woody landscape, with stream, near a lofty mass of rock. Signed "A. V. Velde, 1669." On Canvas—height,  $9\frac{1}{2}$  in.; width,  $8\frac{1}{2}$  in.; M'Lellan Collection.

**501. SHEEP.** A group of four different-coloured sheep resting together. Probably a fragment. On Canvas—height,  $3\frac{3}{4}$  in.; width,  $5\frac{1}{2}$  in. Euing Collection.

**Vandyck.** Antonius or Anthony Vandyck, 1599-1641. Flemish School.

ANTHONY VANDYCK was born of pious Roman Catholic parents, who occupied a good position in Antwerp. At an early age he became a pupil of H. Van Balen, and later he worked under Rubens, in whose manner his first works were executed. While still a young man he was employed by James I., in England, and subsequently he visited Italy, and was, while there, greatly influenced by the style and colour of Titian. The greater part of the later years of his short life were spent in England, where he was appointed principal Court painter, and knighted by King Charles I., from whom he received a life pension of £200 per annum. Vandyck married Maria Ruthven, a descendant of the Scottish Earls of Gowrie, and, dying at the early age of 42, he was buried in St. Paul's Cathedral, London.

**502. THE REPOSE IN EGYPT.** The Virgin, with the Infant Jesus in her arms, under the shade of a peach tree, by a large sunflower, both intently watching the gambols of eight angels. St. Joseph observing them from behind. On Canvas—height, 5 ft.

7 in.; width, 8 ft. 1 in. Presented by Sir Andrew Orr, Lord Provost, in 1856.

A replica of the original in the Hermitage, St. Petersburg. Versions of the picture, with several interesting variations, also exist. One in the Pitti Palace at Florence was engraved by Scheltius A. Bolswert during the lifetime of Vandyck; and another, in Lord Ashburton's possession, was engraved by Coelmans, under the title, "The Queen of Angels."

**503. PORTRAIT** (School of Vandyck). Half-length, life size, figure of a man, long yellow hair becoming grey, small moustache and peaked beard; in black cloak, with white collar. On Canvas—height, 2 ft. 5½ in.; width, 2 ft. 0½ in. M'Lellan Collection.

**504. EQUESTRIAN PORTRAIT OF KING CHARLES FIRST** (Copy by Graham-Gilbert). The King, in armour, on a white charger, passing under an arch, with the Duke D'Espernon as equerry, bearing the King's helmet. On Canvas—height, 3 ft. 9 in.; width, 2 ft. 10 in. Graham-Gilbert Collection.

The original is in the Palace at Kensington, and was engraved by J. Boydell in 1770.

### **Varley.** John Varley, 1778:1842. English School.

JOHN VARLEY, the son of a London silversmith, began his art career by the painting of portraits, but while yet a youth he was engaged to draw architectural subjects in various parts of England, an undertaking in which he manifested great aptitude. He was one of the fathers of the art of water-colour drawing in England, and a founder of the Water-Colour Society, to the exhibitions of which he was a steady contributor.

**505. A MOUNTAIN LANDSCAPE.** A river, spanned by a bridge of two arches, flows towards the left; to the right, on a road along the river bank, a woman with three children, and a house at the end of the bridge; to the left, a girl, houses, and bare hills, which stretch away and close the distant horizon. Signed "J. Varley." Water-colour—height, 6½ in.; width, 8½ in. Presented by James Orrock, R.I.

**506. A WELSH VILLAGE.** In the foreground a graveyard, with great trees, grave-stones, and the side of a church, with numerous figures; beyond, a straggling village street. Signed "J. Varley, 1830." Water-colour—height, 11½ in.; width, 1 ft. 8 in. Presented by James Orrock, R.I.

### **Veen.** Otho Van Veen, 1558-1629. Flemish School.

OTHO VAN VEEN, or Otho Vænius, as he was also called, was born at Leyden, but while yet a youth, political and religious troubles drove his family, who occupied an important position, to Liege. He studied several years in

Italy, and on his return to the Low Countries he settled at Antwerp, where he acquired a great reputation. He there had the honour of being instructor of Rubens. In his later years he was appointed Superintendent of the Mint, and removed to Brussels, where he died.

**509. DEATH OF ANANIAS.** In foreground of a crowded scene, the dead body of Ananias is being carried away, while offerings of earthly possessions are being made to, and lie at the feet of, the apostles Peter and John. On Canvas—height, 6 ft. 8 in. ; width, 7 ft. 1 in. M'Lellan Collection.

**Veneziano.** Bartolommeo Veneziano, Early Sixteenth century. Italian-Venetian School.

This painter was a pupil of the Bellini. Of his life very little is known, and very few authenticated pictures by his hand exist, four only being recorded which bear his signature.

**510. ST. CATHERINE CROWNED.** Head of the saint crowned with a bridal wreath, indicating her espousal to the Saviour, abundance of wavy hair falling over her neck; the upper portion of the crimson vestment has elaborately jewelled broidery; in the left corner is seen a section of the wheel which usually accompanies representations of the saint. On Panel—height, 1 ft. 1½ in.; width, 10½ in. M'Lellan Collection.

**Verboom.** Abraham Verboom, 17th century. Dutch School.

VERBOOM, a landscape painter, is supposed to have been a native of Haarlem. Little is known of his life beyond the fact that he was a contemporary of A. Vandewelde, Lingelbach, and Wouwerman, all of whom are known to have enlivened his landscapes with figures. His pictures bear date from 1649 to 1663.

**514. WOODY LANDSCAPE.** Amid trees, in the foreground to the right, are a cottage and outhouse, with various figures and sheep; to the left, a roadway leading to a field surrounded with trees; and on the road, a hawking party and other figures. Beyond the field, a church spire, and roofs of houses appear over the trees. Figures by Lingelbach. On Canvas—height, 3 ft. 6 in.; width, 4 ft. 10 in. M'Lellan Collection.

**Verendael.** N. Van Verendael, 1640-1691. Flemish School.

VERENDAEL, a native of Antwerp, was one of the group of painters who, flourishing in the 17th century, brought the art of painting fruits and flowers to extraordinary perfection. He imitated the texture, structure, and colour of fruits, flowers, and insects, with extraordinary care and microscopic accuracy, while at the same time he displayed much skill in the composition of his groups and the disposition of colours.

**515. FLOWERS AND INSECTS.** On a marble slab a bouquet of flowers, comprising roses, poppies, convolvulus, pinks, honeysuckle, &c., with a beetle, a butterfly, and a moth. On canvas—height, 1 ft. 11½ in.; width, 1 ft. 7½ in. M'Lellan Collection.

**Verkolje.** Jan Verkolje (the Younger), 1673-1746. Dutch School.

This artist was younger son of the well-known portrait painter of the same name. He was born in Delft, and the active portion of his life belonged to the early half of the 18th century. He and his brother Nicolas continued to practise the art of mezzotint engraving, first introduced into Holland by their father.

**516. THE READING MAGDALENE.** Female, with penitent air, kneeling before a crucifix, with an open book resting on a skull. On Canvas—height, 2 ft. 3 in.; width, 1 ft. 8 in. M'Lellan Collection.

Formerly attributed to Vandyck.

**Vernet.** Claude Joseph Vernet, 1712-1789. French School.

This artist, known commonly as JOSEPH VERNET, was the son of a decorative painter at Mignon, and there he began his career by decorating coach panels with his father. At an early period, however, he resolved to devote himself to higher walks of art, and for the purpose of study he entered the studio of Fergioni, a marine painter in Rome. Marine subjects, sea-ports, and views of cities, possessed a powerful attraction for Vernet, and to such he principally devoted himself. He continued to work in Italy till he was nearly 40 years of age, when he was recalled to Paris, and he there received a royal commission to paint a series of pictures of the harbours of France. He was father of the famous artist, Carle Vernet, and grandfather of the still better known Horace Vernet, the battle painter.

**517. LANDSCAPE—LA RICCIA, NEAR ROME.** In the foreground is a woman seated on a donkey, and some sheep; beyond, trees on gently-rising ground; and, against the skyline, a continuous wall-like range of houses, terminating in a large dome-covered building. On Canvas—height, 1 ft. 11 in.; width, 2 ft. 9 in. M'Lellan Collection.

"A genuine and pretty picture" (Waagen's *Art Treasures*, vol. iii., p. 290).

**Vernet.** John Emilius Horace Vernet, 1789-1863. French School.

HORACE VERNET was the son of the eminent painter Carle Vernet, from whom he received the elements of his art education. He commenced painting on his own account at a very early age, and throughout his life, working with

enthusiastic assiduity, he produced an enormous amount of artistic work. Imbued with the military spirit of his early years, he devoted much of his attention to battle-pieces, and it is as a painter of the military triumphs of his country that Horace Vernet is chiefly famous. These battle pictures are generally painted on a great scale, and now form a principal feature of the galleries at Versailles. Vernet also painted many portraits, historical pieces, and illustrations of scriptural narrative.

**518. PORTRAIT OF THE SCULPTOR, THORWALDSEN** (*Copy*). Half-length, life-size, figure in white blouse, with a head modelled in clay on a stand by his side. The bust being modelled is that of the painter himself. Copied by C. W. Schenström, a Danish artist, in 1857. On Canvas—height, 3 ft. 2½ in. ; width, 2 ft. 6 in. Euing Collection.

**Veronese.** Paolo Caliari, 1528-1588. Italian-Venetian School.

PAOLO CALIARI, better known as Paolo Veronese, was a native of Verona. Early in his life he was attracted to Venice by the reputation of Titian and the other great masters of the Venetian School, then in its glory. Veronese, who essayed to rival Titian himself, cultivated a richly decorative style of painting. His figures are grand, sumptuous in dress and appointments, and many of his pictures are on a vast scale. His most famous work, "The Marriage at Cana," now in the Louvre, is about 32 feet long, by 22 feet in height.

**519. THE MARTYRDOM OF ST. JUSTINA.** (Copy by Graham-Gilbert.) In centre, the saint kneeling in front of a Moor, who stabs her in the breast with a dagger ; to right are two senators in long robes ; to left are two turbaned figures with staves ; Ionic columns behind. On Canvas—height, 1 ft. 5 in. ; width, 1 ft. 7 in. Graham-Gilbert Collection.

The original, with life-size figures, was executed by Veronese for the Church of St. Justina in Padua, where it still remains above the high altar. A smaller version, probably the sketch for the above-mentioned work, is in the Uffizi at Florence.

**Vertangen.** Daniel Vertangen, 1598-1657. Dutch School.

This painter was a native of The Hague, and a pupil of Poelenburg, whose peculiarities of subject and manner he imitated with great fidelity. His paintings generally represent females bathing, dancing with satyrs, and similar subjects.

**520. NYMPHS AND SATYRS DANCING.** On Panel—height, 10½ in. ; width, 1 ft. 1 in. M'Lellan Collection.

Called a Poelenburg by De Groot.



**521. THE EXPULSION FROM PARADISE.** Our first parents, nude, flying before an angel with a flaming sword. Signed "Daniel Vertangen." On Copper—height, 9 in. ; width, 11½ in. M'Lellan Collection.

**522. NYMPHS WITH GRAPES.** A group of eight females variously engaged in gathering and expressing juice from grapes ; in the background trees, and the ruins of a massive building. On Panel—height, 10¾ in. ; width, 1 ft. 2 in. Euing Collection.

**523. NYMPHS WITH GRAIN** (companion to 522). A group of eight with two sheaves of corn ; background, trees and massive ruins, with distant open country. On Panel—height, 10¾ in. ; width, 1 ft. 2 in. Euing Collection.

**Vickers.** Alfred Vickers, 1786-1868. English School.

ALFRED VICKERS, a native of London, was to a large extent a self-educated artist. He devoted himself principally to the painting of English landscapes, which he drew in a very effective and pleasing, but somewhat sketchy manner ; and his work was more remarkable for amount than finish or high quality. He continued to exhibit at the Royal Academy so late as the year 1859. His son, A. G. Vickers, an artist of great promise, died at the early age of twenty-seven.

**524. A COAST SCENE.** A bay on the south-west coast of England, with a precipitous and jagged coast-line gradually receding to a flat, low coast in the distance. Fishers drawing nets on foreground, and several boats and vessels in distance. Signed "A. V." On Canvas—height, 7½ in. ; width, 1 ft. 5½ in. Euing Collection.

**Vinckboons.** David Vinckboons, 1578-1629. Dutch School.

This artist was son of Philip Vinckboons, a little-known painter of Mechlin, where David was born. He received his only instruction from his father, and devoted himself principally to the painting of landscapes conceived in the manner of Jan Brueghel, into which he frequently introduced groups illustrative of scriptural subjects as subsidiary to the landscape. He also painted figure subjects.

**525. THE REPOSE IN EGYPT.** Thick woody landscape, with a stretch of open country to the left. In foreground the Virgin seated nursing the Holy Infant, St. Joseph leaning on a mass of rock at her side, and a cherub bringing an offering of fruit. Inscribed with his sign, the finch. On Copper—height, 7½ in. ; width, 1 ft. M'Lellan Collection.

"The style is that of Brueghel and the figures appear to be by Rottenhammer," says De Groot. Dr. Waagen characterises the work as "very nice."

**Vos.** Cornelis de Vos, 1585-1651. Flemish School.

DE VOS, an eminent portrait painter, contemporary of Rubens and friend of Vandyck, received his art instruction from an obscure Antwerp artist named Remeens. He was admitted into the Guild of St. Luke, Antwerp, in 1608. In addition to portrait painting, he devoted himself to mythological and scriptural subjects, and it is said that Rubens recommended patrons, whose portraits he was unable to undertake, to De Vos as an artist quite equal to himself.

**526. PORTRAIT OF A GENTLEMAN.** Quarter-length figure, with lace ruff and dark scarf round the neck, fingers of right hand appearing over the scarf. On Panel—height, 2 ft. 1½ in.; width, 1 ft. 7½ in. Graham-Gilbert Collection.

**Vouet.** Simon Vouet, 1590-1649. French School.

VOUET was a native of Paris, and there he received his first instruction in art from his father, himself an artist. Afterwards he resided in Rome where he came under the influence of the naturalist and eclectic schools then flourishing. He returned to Paris in 1627, when he was appointed Court painter, and during the remainder of his life he was, in effect, dictator in matters of art in France.

**527. THE ANNUNCIATION.** The Virgin kneeling at a *prie-dieu*, on which is a book of devotions; approaching from the left is the angel of the Annunciation, who holds out to the Virgin the lily; in clouds above, God the Father and cherubs. On Canvas—height, 3 ft. 2¾ in.; width, 2 ft. 4¾ in. M'Lellan Collection.

**Voys.** Adriaan or Arie de Voys or Vois, 1641[?]-1680. Dutch School.

ARIE DE VOYS was a pupil of Nicholas Knupfer, and afterwards of Abraham Vander Temple, but he followed the highly finished style of Gerard Dou. He was admitted to St. Luke's Guild of Leyden in 1653, a circumstance which makes it very doubtful that the year 1641, generally given as that of his birth, is correct. He occasionally painted historical pictures on a small scale, although his chief works are portraits, conversations, and domestic subjects, which he executed with a finish little inferior to that of Metzu or Mieris. He excelled in nude figures, and with those he often enlivened his landscapes. His works are extremely scarce, in consequence of his having spent a considerable portion of his life in idleness and dissipation.

**528. HEAD OF A JEW.** Head and shoulders of an old man, in long beard, wearing an Eastern cap. Signed "A. Voys." On Panel, circular—diameter, 7¾ in. Graham-Gilbert Collection.

A replica of this delicate little portrait is in the Städel Gallery in Frankfurt.

**Vroom.** Cornelis Hendricksz Vroom, 1600 [?] 1661. Dutch School.

A native of Haarlem, and probably a pupil of his father, who also was a Haarlem artist. Vroom was highly esteemed by his contemporaries, and many of his later works are worthy to rank, and have been confounded, with the pictures of Ruysdael and Hobbema.

**529. CABINET LANDSCAPE.** Bank of trees sloping down to a pool; figure and cattle in the centre. Formerly attributed to Ruysdael, but Dr. Bode has pointed out its similarity to a signed picture by Vroom in the Berlin Gallery. On Panel—height, 5 in.; width, 6 in. Graham-Gilbert Collection.

**Walton.** Edward A. Walton, A.R.S.A., living Artist. Scottish School.

**530. PORTRAIT OF SIR JAMES KING, Bart., LL.D., Lord Provost of Glasgow, 1886-89.** Full length, in official robes, painted for the Corporation. Signed "E. A. Walton." On Canvas—height, 7 ft. 2 in.; width, 4 ft. 4 in. The property of the Corporation.

**Watteau.** Antoine Watteau, 1684-1721. French School.

This distinguished ornament of the French School was the son of poor parents at Valenciennes, where, showing great artistic aptitude, the young WATTEAU received such instruction as an incompetent teacher was able to afford him. At an early date the youth resolved to fight his own battle, with which view he went to Paris, where he laboured under most discouraging circumstances for a long time. In the end he met friends and patrons capable of appreciating his genius, but he did not live long to enjoy the honours of which he was so worthy. Watteau was the originator of a distinct class of figure and landscape subjects, embodying the highly-artificial life and unhealthy luxury of the times in which he lived; but his courtly shepherdesses, nymphs, and swains, are pencilled with unapproachable spirit, grace, and vigour, while his colour is splendid and harmonious in the highest degree.

**531. THE ENCAMPMENT.** A military party, with some females and peasants, resting and preparing an evening meal at a fire under the shadow of trees. A pool in the foreground. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 7½ in. Euing Collection.

Engraved under the title of *Escorte d' Equipages*, by Laurent Cars.

**532. BREAKING UP THE CAMP.** Pendant to 531. Military party commencing their march under the leadership of a mounted

officer. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 7½ in. Euing Collection.

Painted about the year 1709. An etching of this subject, under the title of "Recrue allant joindre le Regiment," was begun by Watteau and finished by Thomasin. See *Gazette des Beaux Arts*, troisième période, tome I., p. 181 (March, 1889).

**Weenix.** Jan B. Weenix, 1621-1660. Dutch School.

WEENIX was a native of Amsterdam, in which town his father was an architect of good reputation, but he died while his son was very young. Weenix became a pupil of Bloemart, under whose tuition he made very rapid progress, and after some time he went to Rome, where he met a flattering reception, and received much patronage and encouragement. In 1649 we find him chief of the Painters' Guild of Utrecht. He devoted himself principally to the painting of views of cities and architectural ruins, landscapes, and animals; and in his special department he has been excelled by few Dutch painters.

**533 RUINS OF A CIRCULAR TEMPLE, &c.** A classical ruin, with a circular Corinthian colonnade, near a sea coast. A turbaned group is inspecting the structure, and moored by the shore is a magnificent covered barge and other shipping. Poultry in foreground. On Panel—height, 1 ft. 9½ in.; width, 1 ft. 4 in. M'Lellan Collection.

**Weir.**

**534. PORTRAIT OF WM. EUING, Sen.,** the father of Mr. William Euing, who presented and bequeathed to the Corporation many pictures in these Galleries. On Canvas—height, 2 ft. 5½ in.; width, 2 ft. Euing Collection.

**Werff.** Adrian Van der Werff, 1659-1722. Dutch School.

ADRIAN VAN DER WERFF was born near Rotterdam, and received part of his art instruction from Eglon Van der Neer, whose smooth style and finish he adopted. He devoted himself to portrait painting and figure subjects involving historical and scriptural characters, and in these walks he became contemporaneously a most popular artist. In 1696 he was appointed Court painter to John William, Elector Palatine, by whom he was knighted, and from 1703 he was designated the Chevalier Van der Werff.

**535. SAMSON AND DELILAH.** Delilah, nearly nude, seated, with Samson asleep reclining against her. She holds up a lock of his hair, which she has just cut off. A Philistine stands at the left looking on; background, a niche with a statue, a fluted column and red drapery. On Panel—height, 1 ft. 1½ in.; width, 10½ in. M'Lellan Collection.

A version of this picture, different in details, was in the possession of M. Poullain, Receveur-General des Domaines du Roi, France, who died in 1780. It was engraved by C. F. Macret.

**536. PORTRAIT OF A LADY.** A three-quarter length figure, seated by a sculptured fountain, in orange robe, with a blue scarf confined with a jewelled band. Signed "Adn. V. Werff." On Canvas—height, 1 ft. 6 in.; width, 1 ft. 3 in. Graham-Gilbert Collection.

**537. PORTRAIT OF A LADY.** A three-quarter seated figure, in yellow robe and blue velvet mantle. Signed "Adn. V. Werff, fec., ano. 1695," marked on back of canvas "Ætatis 33, ano. 1695." On Canvas—height, 1 ft. 6 in.; width, 1 ft. 3 in. Graham-Gilbert Collection.

**West.** Benjamin West, *P.R.A.*, 1738-1820. English School.

BENJAMIN WEST was born at Springfield, in Pennsylvania, North America. At the age of nine years his ability to draw was noticed by Mr. Pennington, a merchant, and through his interposition the lad obtained some instruction from a painter in Philadelphia, named Williams. While a youth he began to paint portraits in Philadelphia, thereafter he removed to New York, and in his 22nd year, by the aid of friends, he was enabled to proceed to Italy. In 1763 he came to England, where he was received with such distinguished favour that he settled in London, and for 35 years he was continuously employed by George III. West was an original member of the Royal Academy, and in 1792 he succeeded Sir Joshua Reynolds in the presidential chair. He painted principally historical and scriptural compositions, many being on the scale of life size. West was the first to employ modern costume in modern historical pictures.

**538. THE RAISING OF LAZARUS—A SKETCH.** At the command of the Saviour, who is surrounded by His disciples, Martha, Mary, and others, Lazarus, in grave clothes, is bursting from his tomb. The spectators betray great excitement and alarm. Signed "B. West, 1788." On Canvas—height, 2 ft. 4½ in.; width, 3 ft. 10 in. M'Lellan Collection.

**539. PYLADES AND ORESTES BROUGHT AS VICTIMS BEFORE IPHIGENIA.** They visited the Tauric Chersonesus, in order to carry off the statue of Diana there, to which the Tauri sacrificed all strangers. Iphigenia, who was priestess of Diana, upon recognising her brother in Orestes, enabled them to execute their purpose, and they all three escaped to Greece. Composition of thirteen small figures. On Canvas—height, 3 ft. 4 in.; width, 4 ft. 2 in. Lent by the National Gallery, London.

One of the painter's earlier works. Presented to the National Gallery in 1826 by Sir George Beaumont, Bart. Engraved by J. Basire; and by J. Kennerly for Jones' National Gallery.

**540. THE LAST SUPPER.**—"Verily, verily, I say unto you, that one of you shall betray me."—*John* xiii. 21. A composition of







No. 545.

J. McNEILL WHISTLER.—THOMAS CARLYLE.

thirteen figures seated at a table; candlelight. On Canvas—height, 6 ft.; width, 9 ft. Lent by the National Gallery, London.

Painted for George III. in 1784, and presented to the National Gallery in 1828 by George IV. Engraved by T. Ryder, by C. W. Sharpe, and by A. Duncan for Jones' National Gallery.

**541. PORTRAIT OF A LADY AS HEBE.** Half-length, life size. On Canvas—height, 4 ft. 2 in.; width, 3 ft. 3½ in. Bequeathed to the National Gallery by her daughter, Miss Harriet Worrell, in 1869. Lent by the National Gallery, London.

**Westall.** Richard Westall, R.A., 1765-1836. English School.

WESTALL was born at Hertford, and commenced his career as apprentice to a heraldic engraver. He attended evening classes at the Royal Academy, and as class-mate had Lawrence, subsequently President of the Academy. Westall was very much employed during the earlier part of his career as an illustrator of books, and he was himself author of a volume of poems which was illustrated with drawings of his own. In 1794 he was elected a member of the Royal Academy. In his later days his circumstances were greatly straitened through unfortunate speculations in old masters, many spurious works having been foisted on him. He was teacher of drawing to the Princess, now H.M. Queen Victoria. Although Westall's pretty and insipid art enjoyed much popularity during his lifetime, it had not the real excellence that gives enduring reputation.

**542. TELEMACHUS LANDING ON THE ISLE OF CALYPSO.** Telemachus kneeling on the shore with Mentor erect by his side, met and questioned by Calypso. Signed "R. Westall, 1803." On Panel—height, 1 ft. 9½ in.; width, 2 ft. 5½ in. M'Lellan Collection.

**543. TELEMACHUS IN THE BOWER OF CALYPSO.** Calypso reclining, Telemachus seated by her side, Mentor standing behind, and in background two female attendants. Signed "R. Westall." On Panel—height, 1 ft. 9½ in.; width, 2 ft. 5½ in. Pendant to No. 542. M'Lellan Collection.

**544. ST. CECILIA.** Half-length figure of female in a white robe, seated playing the organ. On Canvas—height, 2 ft. 6½ in.; width, 2 ft. Euing Collection.

**Whistler.** James M'Neill Whistler, living Artist. English School.

**545. PORTRAIT OF THOMAS CARLYLE.** Full length, life-size, seated figure, in profile, looking to left; his stick in his right hand and his left resting on his knee, on which also are his hat and

cloak. Engraved by Richard Josey. On Canvas—height, 5 ft. 7 in.; width, 4 ft. 8 in. Purchased by the Parks and Galleries Trustees.

**Wilkie.** Sir D. Wilkie, R.A., 1785-1841. Scottish School.

DAVID WILKIE was the son of the parish minister of Cults, in Fife. When he was 14 years of age he was placed in the Trustees' Academy in Edinburgh, where he gave abundant promise of his future eminence. In 1805 he entered as a student at the Royal Academy, London, and in the following year he sprang at once into the foremost rank as a delineator of domestic life and character on the exhibition of his "Village Politicians" at the Royal Academy. This picture was the first of a series of compositions illustrating national characteristics, which for purity of motive, sense of humour, and dramatic vigour have not been excelled. The series is universally known through the medium of numerous engravings. After 1825 he largely abandoned *genre* painting, and devoted himself with less success to portraiture and historical compositions. In 1823 he was appointed King's Limner for Scotland; in 1830, Painter in Ordinary to the King; and in 1836 he received the honour of Knighthood. In 1840 he undertook a journey to Egypt and the Holy Land, and on his return voyage, while off Gibraltar, he died, and was buried at sea on 1st June, 1841.

**546. SKETCH—TURKISH MOTHER AND CHILD.** A sketch of an Eastern female with a child on her knee; the turbaned head of a man is also indicated. On Panel—height, 1 ft.; width, 9½ in. M'Lellan Collection.

**547. PORTRAIT OF HER MAJESTY QUEEN VICTORIA.** Half-length portrait of Her Majesty wearing state robes and a coronet, painted in the year of Her Majesty's coronation. On Canvas—height, 2 ft. 11 in.; width, 2 ft. 3 in. M'Lellan Collection.

"Delicately treated in a clear colouring." (Waagen's *Art Treasures*, vol. iii., p. 287.)

**548. SKETCH—PORTRAIT OF A LADY.** Half-length figure of an elderly lady in mob-cap and crimson-lined hood. On Panel—height, 11½ in.; width, 9 in. Euing Collection.

**Wilson.** John Wilson, H.R.S.A., 1774-1855. Scottish School.

JOHN WILSON, born in Ayr, was apprenticed, in Edinburgh, to a house decorator. He received some instruction in landscape painting from Nasmyth, and about 1798 went to London, where he was employed as scene painter at several of the principal theatres. He was one of the founders of the Society of British Artists, Suffolk Street, and throughout one of its ablest supporters. He was also a constant exhibitor with the Royal Scottish Academy from its beginning.

**549. LANDSCAPE AND CATTLE.** A pool in foreground of a moorland, with two cattle; man on horseback and dog near by. On Panel—height, 8 in.; width, 1 ft. 2 in. Euing Collection.

**Wilson.** Richard Wilson, R.A., 1713-1782. English School.

RICHARD WILSON was born at Pinegas, in Montgomery, where his father was a clergyman. His early love of art was gratified when he was placed under the tuition of the portrait painter Thomas Wright, in London, and it was to portraits that Wilson first devoted himself. On visiting Italy, however, he was, by the influence and example of Zuccarelli, induced to adopt landscape art as his object of study, and it is as a landscape painter, equalled by few among English artists, that Wilson is now known. He was not successful during his lifetime, his pictures were neglected and sold to dealers for small sums, and he gradually descended into the depths of poverty and bitter disappointment, his later days only being relieved by succession to some property through the death of a brother.

**550. LANDSCAPE, WITH FIGURES—A SKETCH.** A fierce wind storm blowing over a bleak mountainous landscape. In foreground, several figures, among which is one lifeless female transfixed with a sword, another on her knees imploring the vengeance of heaven. On Panel—height,  $5\frac{1}{4}$  in.; width, 1 ft.  $7\frac{1}{2}$  in. M'Lellan Collection.

**551. LANDSCAPE—VIEW NEAR TIVOLI.** Roadway in foreground, female seated, and huntsman, with dogs, speaking to her; on other side of road a niche with image of the Virgin. To the left, a hill crowned with ruined temple and other buildings. The Campagna in the distance. On Canvas—height, 1 ft.  $1\frac{1}{2}$  in.; width, 1 ft. 5 in. M'Lellan Collection.

**552. LAKE OF COMO.** On a promontory is a small church, into which a funeral procession is passing; a wooden landing-stage is being approached by boats; and on the horizon the outlines of a town are visible. On Panel—height,  $8\frac{1}{2}$  in.; width,  $9\frac{1}{2}$  in. M'Lellan Collection.

**553. LANDSCAPE AND RIVER SCENE.** An English woody landscape, traversed by a stream spanned by a bridge of several arches. On Canvas—height, 1 ft. 2 in.; width, 1 ft.  $6\frac{1}{2}$  in. M'Lellan Collection.

On the stretching-frame of this picture is the following:—"This delicate landscape, by Wilson, was bought by Mr. Ford 50 years ago. Untouched, only dirt washed off—came out so pure, 1828."

**554. THE CONVENT—TWILIGHT.** A massive building, with belfries and a cupola, approached by a broad flight of steps, on which are three figures. On Canvas—height, 2 ft.; width, 3 ft. 1 in. M'Lellan Collection.



**555. LANDSCAPE, WITH FIGURES.** The setting sun reflected in a river, the wooded off-bank of which is in deep shadow. On the near side a man on white horse with two other figures; a boat is crossing the river. On Canvas—height, 1 ft. 9 in.; width, 1 ft. 7 in. M'Lellan Collection.

**Woolmer.** A. J. Woolmer. English School.

**556. WATTEAU IN HIS STUDIO.** The illustrious artist seated before an easel, on which is a framed portrait of a lady to which he is giving the finishing touches. His model, in a white robe, is seated before him, and behind her are two attendants. To the left of the painter a lady is standing with her back to the spectator. To the right an Italian greyhound, a poodle, a parrot in a cage, fruit, and other accessories. On Canvas—height, 2 ft. 3½ in.; width, 2 ft. 11¼ in. Euing Collection.

**Wouwerman.** Philips Wouwerman, 1619-1668. Dutch School.

PHILIPS WOUWERMAN was a native of Haarlem, where he was taught painting by his father and by Jan Wynants. He struck out a line of work peculiar to himself, devoting his talents to the painting of horses, battle scenes, and hunting subjects, in which he displayed unrivalled skill. His pictures were not much appreciated during his lifetime, but now they are eagerly sought after.

**557. THE MARKET CART.** Bare hilly landscape, peasant's hut behind knoll, church spire in distance; foreground, man in cart, to whom woman is speaking; peasants, horsemen, and dogs on road; on distant hillock, gallows with suspended body. Signed with interlaced letters "PHILS. W." On Panel—height, 11¾ in.; width, 1 ft. 4 in. M'Lellan Collection.

"A good and warmly-coloured picture of his first manner." (Waagen's *Art Treasures*, vol. iv., p. 458.)

**558. LANDSCAPE, WITH HORSEMAN, &c.** Sandy hillock, with roadway at its base, skirting the side of a lake; man with red cloak on horseback, and an angler seated. Signed with the painter's monogram. On Panel—height, 1 ft. 2 in.; width, 1 ft. 4 in. M'Lellan Collection.

"A landscape somewhat in the character of his master, Wynants, and unusually poetical for him." (Waagen's *Art Treasures*, vol. iii., p. 287.)

**559. THE HALT OF TRAVELLERS.** Dark landscape, with, in foreground, two men, a woman, and a child, with a dog and fowl, at rest by a pollard tree; near them a white and a chestnut horse feeding; and to the right a burdened donkey. Signed with monogram. On Panel—height,  $11\frac{1}{2}$  in.; width, 1 ft.  $2\frac{1}{2}$  in. M'Lellan Collection.

“Pleasingly composed, and of peculiar power and truth. Inscribed and in his second manner.” (Waagen’s *Art Treasures*, vol. iii., p. 288.)

**560. HAWKING.** In the foreground of a stretch of flat country, sportsmen on horseback engaged in hawking, with dogs and other figures. Signed with monogram. On Panel—height, 1 ft.; width, 1 ft. 5 in. Graham-Gilbert Collection.

**561. THE HORSE-SHOEING.** Buildings in the background, with horses under an archway. In the foreground, a smith shoeing a white horse, which a man is holding. To the right are two dogs. On Panel—height, 1 ft.; width,  $9\frac{1}{4}$  in. Graham-Gilbert Collection.

**562. LANDSCAPE AND FIGURES.** Landscape by Lingelbach, and figures by Wouwerman. An Italian landscape and seaport, with lofty hills. Horses, cavaliers, and other figures occupy the foreground. Signed with monogram. On Canvas—height, 1 ft.  $8\frac{1}{2}$  in.; width, 2 ft.  $0\frac{3}{4}$  in. M'Lellan Collection.

**Wouwerman.** Pieter Wouwerman, 1623-1682. Dutch School.

PIETER WOUWERMAN was a younger brother of the eminent painter of horses and battle-scenes, Philips Wouwerman. Pieter followed in the footsteps of his brother, from whom he received the principal part of his art education. He worked principally at Haarlem, some time in Paris, and in Amsterdam, in which town he died.

**563. HALT AFTER RAIN.** In the foreground of a stretch of undulating country, a group of soldiers sitting round a log-fire, while standing by are a brown and white horse; a gipsy encampment and tents, and numerous figures, are dispersed throughout the composition. On Canvas—height, 1 ft.  $3\frac{1}{2}$  in.; width, 1 ft.  $6\frac{1}{2}$  in. Graham-Gilbert Collection.

**Wyatt.** Henry Wyatt, 1794-1840. English School.

HENRY WYATT was born near Lichfield, but losing his father in his childhood, he was sent at an early age to London, and in 1812 he became a student at the Royal Academy. In 1815 he became a private assistant to Sir Thomas Lawrence, and subsequently he practised as a portrait painter at Birmingham,

Liverpool, and Manchester. Thereafter he lived some years in London, but by ill health he was compelled to retire to Leamington, and thence he went to Manchester, where he died at the early age of 45.

**564. THE PHILOSOPHER** (called also Galileo and Archimedes). A fancy portrait, half-length, life size. On Canvas—height, 2 ft. 6 in.; width, 2 ft. Vernon Collection of the National Gallery. Lent by the National Gallery, London.

Engraved by R. Bell. Exhibited at the Royal Academy in 1832.

**Wynants.** Jan Wynants, 1620-1682 (?). Dutch School.

WYNANTS, one of the most distinguished landscape painters of the Dutch School, was a native of Haarlem. Very little is known of his life, and even the dates of his birth and death are uncertain. He was the instructor of P. Wouwerman, by whom, as well as by A. Vandevelde, Lingelbach, and others, the figures in his landscapes were frequently supplied.

**565. LANDSCAPE.** To the right, a wooded park, with chateau on hills in the distance. To the left, a tree-covered knoll. Trunk and broken stump of tree in foreground. Horsemen and pedestrian groups inserted by Lingelbach. Signed "J. Wynants, 1672." On Canvas—height, 1 ft. 7 in.; width, 2 ft. 1 in. M'Lellan Collection.

**566. LANDSCAPE.** A landscape, with the artist's favourite sand-bank in the foreground. In the middle distance, a house and a cornfield; admirable figures, by Lingelbach, of a gentleman and lady, and a young black boy shading them with a lofty parasol, and a dwarf figure by the wayside. Signed "J. Wynants." On Panel—height, 1 ft. 0½ in.; width, 1 ft 3 in. M'Lellan Collection.

"Of great truth of nature, and clear in the warm colouring." (*Waagen's Art Treasures*, vol. iii., p. 287.)

**Zachtleven or Saftleven.** Herman Zachtleven or Saftleven, 1609-1685. Dutch School.

Was the younger brother of Cornelis Zachtleven, painter and engraver. He was born in Rotterdam, and trained under Jan Van Goyen. His subjects were chiefly scenes in the Valley of the Rhine, and his quaint conception of landscape art give his pictures much individuality and charm.

**570. LANDSCAPE AND RIVER SCENE.** Open landscape, with rivers and a fortified bridge; a city on a rising ground in mid-distance, and isolated hills in distance. Numerous figures, &c., dot the foreground. On Panel—height, 11½ in.; width, 1 ft. 4½ in. Euing Collection.

Formerly attributed to Cornelis Zachtleven, but, on the authority of Dr. d Groot, given to Herman.



No. 566.

WYNANTS, — LANDSCAPE.



**Zoffany.** Johann Zoffany, R.A., 1733-1810. German School.

ZOFFANY was a native of Frankfort-on-the-Maine. His love of art impelled him to run away from his friends at the early age of 13, and he found his way to Rome, where he was befriended, and studied for about 12 years. He came to England in 1758, and at first he was in great straits to earn a livelihood; but by degrees he came into notice, and, gaining the patronage of Lord Bute, he acquired an influential connection, principally as a portrait painter. He was an early member of the Royal Academy. He spent seven years in the principal continental towns, between 1772 and 1779, where he was received with distinguished honours, and, later, another seven years were spent in India.

**571. A FAMILY PARTY—"THE MINUET."** In a group of five figures, a girl and young boy practising a dance to the music of a flute. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 1 in. M'Lellan Collection.

"The motives are pleasing, the heads true, but the colouring somewhat heavy." (Waagen's *Art Treasures*, vol. iv., p. 462.) Waagen's criticism is unhappy, for the colour is, in reality, peculiarly delicate and tender.

**Zuccarelli.** F. Zuccarelli, R.A., 1702-1788. Italian School.

FRANCESCO ZUCCARELLI was a Florentine by birth and art education, but from the fact of his long residence in England, his membership of the Royal Academy, and his intimate relation with British artists and art patrons, his name has been enrolled in the list of British artists. He was a landscape painter of comparatively narrow range of view; his works are scenic and unreal, but they possess an air of daintiness which rendered them exceedingly popular with contemporaries. Many of his landscapes have been engraved.

**572. CLASSICAL LANDSCAPE—DIANA AND ACTÆON.** Diana and her nymphs, bathing in the vale of Gargaphia, are surprised by Actæon, whereupon the goddess changes him into a stag, and he is pursued and torn to pieces by his own dogs. Signed "F. Z. and H. B.," the latter being the initials of the painter of the figures. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 1 in. M'Lellan Collection.

**573. LANDSCAPE AND FIGURES.** Open landscape, with winding river and hills in distance; half-ruined buildings, with tower to the left, and castle to the right; middle distance, man on horseback, and various figures in foreground. On Canvas—height, 2 ft.; width, 2 ft. 6½ in. Euing Collection.

**574. LANDSCAPE, WITH FIGURES—SAID TO BE LOUIS XV. AND MADAME DE MONTESPAN.** The lady is seated, taking a finch out of a cage, and the monarch, in the guise of a shepherd, stands by her side. On Canvas—height, 1 ft. 1 in.; width, 1 ft. 6 in. M'Lellan Collection.



**575. PASTORAL LANDSCAPE.** In foreground, boy holding white bull, woman bathing her feet in a stream; further off, man and two bulls. To left, cavalier on horseback; in mid-distance, villa and landscape, with waterfall. On Canvas, height, 1 ft. 10 in.; width, 2 ft. 5½ in. Graham-Gilbert Collection.

**576. LANDSCAPE, WITH FIGURES AND CATTLE.** To the right, a number of villas, towards which a shepherd and cattle are ascending. In the centre, a shepherdess with sheep and cattle; in foreground, stream and various figures. On Canvas—height, 1 ft. 7 in.; width, 2 ft 6 in. Graham-Gilbert Collection.

**Zuccaro.** Federigo Zuccaro, 1543-1609. Italian-Roman School.

FEDERIGO ZUCCARO, a native of the Duchy of Urbino, was educated in Rome, and there he was employed to assist his elder brother Taddeo in a number of important undertakings on which that artist was engaged under Pope Pius IV. After his brother's death, Federigo was patronised by Gregory XIII., but, as the result of a quarrel, he was obliged to quit Rome and take up his residence in Paris. In 1574 he came to England, where he had a favourable reception from Queen Elizabeth. He painted the portraits of the Queen and many of her courtiers, and among his other works was a portrait of Mary Queen of Scots, of which No. 577 below is an early copy. This portrait is well known through the engraving by Virtue, but it is presumed the picture must have been executed from some pre-existing portrait, as at Zuccaro's time the unfortunate Queen was a close prisoner.

**577. PORTRAIT OF MARY QUEEN OF SCOTS (Copy).** Three-quarters figure in black robe, jewelled tiara, and belt and gold chains. On Panel—height, 3 ft. 4 in.; width, 2 ft. 8 in. M'Lellan Collection.

**578. PORTRAIT OF LADY OF THE RICCARDI FAMILY.** Half-length figure of a young lady with jewelled ornament in her hair; from the Riccardi Palace, Florence. On Panel—height, 10 in.; width, 7½ in. M'Lellan Collection.

**Zuccaro.** Taddeo Zuccaro, 1529-1566. Italian-Roman School.

TADDEO ZUCCARO was the son of a mediocre artist in the Duchy of Urbino. When only fourteen years of age he went to Rome with the view of cultivating art, and, entirely friendless and destitute, he, by severe but manly struggling, forced his abilities into notice, till ultimately he was taken into the service of Pope Julius III. and his successor. He was also well employed by other potentates—his work consisting chiefly of frescoes for churches, for the walls of palaces, etc.

**579. ST. CATHERINE AND ST. JAMES OF SPAIN.** The saints, with aureole around their heads, stand regarding each other. St.

Catherine holds in her hands a palm frond ; behind her are a sword and the broken wheel. St. James holds a standard ; an angel hovers over them with a wreath for each head. On white metal—height,  $8\frac{1}{2}$  in. ; width,  $6\frac{1}{2}$  in. M'Lellan Collection.

## UNKNOWN.

### Dutch School.

**585. PORTRAIT OF A LADY.** Bust of a matronly lady in lace cap, with large ruff round her neck. Inscribed "Ætatis 46, ano. 1640." Octagonal Panel—height, 1 ft.  $0\frac{1}{2}$  in. ; width, 10 in. M'Lellan Collection.

**586. ROCKY LANDSCAPE AND FIGURES.** A woody landscape, with a roadway skirting the base of a huge mass of rock. To the left foreground, several figures. On Canvas—height, 1 ft. ; width, 1 ft.  $3\frac{1}{2}$  in. Formerly attributed to Swanevelt. M'Lellan Collection.

**587. PORTRAIT.** Half-length of a statesman with white peak beard, in collar and dark fur-edged cloak. On Panel—height,  $9\frac{1}{2}$  in. ; width,  $7\frac{1}{2}$  in. Formerly attributed to M. Van Musscher. M'Lellan Collection.

**588. PORTRAIT OF A LADY.** Half-length, life-size, figure with lace head-dress, broad white ruff, and a black embroidered dress. On Panel—height, 2 ft.  $3\frac{1}{2}$  in. ; width, 1 ft. 9 in. Probably by Wyckersloot. Graham-Gilbert Collection.

### Modern English School.

**589. THE MOURNERS.** Widow seated on a stone bank, near a parsonage, with her young son at her knee ; a bible lies at her side, and an elderly clergyman is approaching through a gate ; distant landscape, with rustic mill, &c. On Panel—height, 10 in. ; width,  $7\frac{1}{2}$  in. Euing Collection.

### Spanish School.

**590. VIRGIN AND CHILD, ATTENDED BY SAINTS.** The Virgin, with the Saviour represented as a young lad in her lap ; His hand is being kissed by a monk, while His feet are fondled by a female in a turban. Behind, John the Baptist stands with a banneret having the inscription, "*Ecce Agnus Dei G.*" On Copper—height,  $10\frac{1}{4}$  in. ; width,  $9\frac{1}{2}$  in. M'Lellan Collection.

**591. A PIETA.** The body of the dead Christ is being anointed and prepared for burial by the two Marys and other holy women—Joseph of Arimathea supporting the Saviour's head; in the cave behind, Jews are burying a body; to the right, three crosses, on which hang bodies; and, in the distance, the gate, wall, and towers of a mediæval city dominated by a castle. On Panel—height, 8½ in.; width, 11 in. M'Lellan Collection.

### Italian-Neapolitan School.

**592. THE HOLY FAMILY.** Virgin, with the Holy Child on her knee, seated on a dais; to the right, St. Joseph offering grapes; to the left, St. John and cherubs; and overhead, cherubs holding a coronal wreath above the Virgin's head. On Canvas—height, 3 ft. 11 in.; width, 3 ft. 2 in. M'Lellan Collection.

### Italian-Venetian School, Early.

**593. MARRIAGE OF ST. CATHERINE.** To right, Virgin, seated with Infant Saviour on her knee, places a ring on the forefinger of St. Catherine; a profile half-length figure. On Panel—height, 1 ft. 10 in.; width, 1 ft. 7 in. Graham-Gilbert Collection.

**594. VIRGIN AND CHILD.** To the right, the Virgin, half-length, three-quarter face turned to left, her hands placed together in prayer. To the left, the Infant Saviour, seated on a pedestal, holding a bird on his right hand, to which he is looking up. Hilly landscape on the background. On Panel—height, 1 ft. 2¾ in.; width, 11½ in. Graham-Gilbert Collection.

Probably by Marco Ricci, a weak follower of Giovanni Bellini.

### Miscellaneous.

**595. CAIN SLAYING ABEL.** Probably a life study by J. Graham-Gilbert. On Canvas—height, 2 ft. 5 in.; width, 2 ft. 1 in. Graham-Gilbert Collection.

**596. A SCOTCH LANDSCAPE.** A stretch of level country, with trees to the right. In foreground, a pool and a rude cowshed with cattle, and a man opening the door. Signed with illegible monogram. On Canvas—height, 9½ in.; width, 11½ in. Euing Collection.

**597. GLASGOW IN THE 18TH CENTURY.** Tinted view of the city, as seen from the south side of the Clyde, near Glasgow Bridge. Etched by Mr. Kent Thomas. Height, 1 ft. 7 in.; width, 4 ft. 5½ in. Presented by Committee of Subscribers, per ex-Baillie Salmon.

## SCULPTURE.

**Baily.** Edward Hodges Baily, R.A., 1788-1867. English School.

BAILY was born in Bristol, where his father was a skilful carver of figure-heads for ships. His father's employment led young Baily to amuse himself and to employ his leisure time, while yet a youth, in carving likenesses of his companions and in modelling figures in wax. His work attracted the notice of Flaxman, into whose studio he was admitted, and there he worked for seven years. He became an Associate of the Royal Academy in 1817, and in 1821 he was admitted a full member, having in the interim—in 1818—acquired a great reputation by his “Eve at the Fountain.” During his long career he executed many public statues, some of which are in the Houses of Parliament.

**600. MOTHER AND CHILD.** Marble—height of group, including base, 2 ft. 3 in. M'Lellan Collection.

**601. BUST OF THOMAS CAMPBELL, THE POET,** in Marble, executed in 1826. Campbell was born in Glasgow in 1777, died at Boulogne in 1844, and was buried in Westminster Abbey. Presented by James M'Clelland, Accountant.

**Bates.** Harry Bates, A.R.A. English School.

**603. ÆNEAS AND DIDO.** A series of three bronze panels, in high relief, executed in 1885. *Left panel*—Æneas: the hero asleep in the stern of his vessel, his head supported by a youth. The setting sun is seen over the waves. Size, 1 ft. 7 in. by 9 in. *Centre panel*—Æneas seated, back to spectator, with face partly hidden by left arm. Size, 9 in. square. *Right panel*—Dido reclining against a crouching attendant, the fleet of Æneas disappearing in the distance. Size, 1 ft. 7 in. by 9 in. Purchased by the Executive, Glasgow International Exhibition, 1888.

**604. HOMER.** Relief group in plaster.

A blind old man and poor,  
Sweetest he sings.—Coleridge.

The venerable poet seated with bent head, playing his harp, which is listened to by two females, one reclining against the seated

figure of the other. Behind them the sun is rising and spreading his rays over the faintly-seen peristyle of a Greek temple and a range of three statuary figures of Apollo, Pallas Athene, and Hermes. Size, 6 ft. 9 in. by 2 ft. 9 in. Purchased by the Executive, Glasgow International Exhibition, 1888.

**Bernini.** Giovanni Lorenzo Bernini, 1598-1680. Italian Neapolitan School.

BERNINI was a native of Naples, and in his own day was famous, not only as a sculptor, but also as a painter, and more particularly as an architect. He was a very skilful modeller, and was in great request for the execution of portrait busts; but his marble groups are not now held in high esteem. He designed the great colonnade of St. Peter's in Rome, and he was consulted by Louis XIV. as to the construction of the Louvre in Paris.

**605. A CROUCHING VENUS.** Marble—height, including base, 2 ft. 4 in. M'Lellan Collection.

**Boehm.** Sir Joseph Edgar Boehm, 1834-1890. German School.

BOEHM, who was born in Vienna, studied in his native city and in Rome, London, and Paris. In 1856 he received an imperial prize in Vienna, and he was awarded a medal in the Paris Universal Exhibition of 1878, in which year he was elected an Associate of the Royal Academy. He was appointed Sculptor-in-Ordinary to the Queen in 1881; and in the year following he was advanced to the position of Royal Academician. Among his latest honours was the baronetcy bestowed on him by the Queen in 1889. Sir Joseph was the author of many important public monumental works; of which may be mentioned statues of Lord Napier of Magdala, Lord Lawrence, Thomas Carlyle, John Bunyan, &c.

**606. REARING HORSE AND GROOM.** Original plaster model for a bronze group erected at Eaton Hall for the Duke of Westminster. Size of base, 5 ft. 7 in. by 4 ft.; height to top of horse's ears, 9 ft. 3 in.; height of man, 5 ft. 7 in. Presented by Sir Edgar Boehm's Executors through the Science and Art Department.

**Brodie.** William Brodie, R.S.A., 1815-1881. Scottish School.

WILLIAM BRODIE was a native of Aberdeen, where he began life as an apprentice to a plumber, at which occupation he worked a number of years. During that time, however, his love of art was manifested by employing much of his leisure in modelling in wax and metal. In the end he devoted himself entirely to art, first applying himself to the production of medallion portraits; but after studying some time in Rome, he established himself in Edinburgh as a sculptor, and there he quickly acquired an influential connection and large practice. Numerous public statues in Edinburgh and other towns are the



work of his chisel; of which may be mentioned the statues of Sir James Simpson, Lord Cockburn, and Sir David Brewster, in Edinburgh; and the figure of Thomas Graham, LL.D., Master of the Mint, in George Square, Glasgow.

**607. STATUE OF JOHN GRAHAM-GILBERT, R.S.A.** Marble, life size, executed in 1870. Presented by his widow, Mrs. Graham-Gilbert, by whom the Graham-Gilbert Collection of Pictures was subsequently bequeathed.

**608. BUST OF JAMES BEAUMONT NEILSON, in Marble.** Bequeathed by Colonel W. Montgomerie Neilson of Queenshill.

Mr. NEILSON, inventor of the hot blast in iron-smelting, was trained as a mechanical engineer, became manager of the Glasgow Gas-works, and in 1828 he took out the famous patent which was the means of revolutionising the iron industry. He was born at Shettleston, near Glasgow, in 1793, and died at Queenshill, Wigtownshire, in 1865.

**Burnett.** Thomas Stuart Burnett, A.R.S.A., 1854-1888. Scottish School.

This promising young sculptor, a native of Edinburgh, where he was trained under William Brodie, R.S.A., during his brief career executed many portrait busts and some public monumental work of importance, of which may be mentioned the statue of General Gordon erected at Aberdeen, and that of Robinson Crusoe (Alexander Selkirk) at Largo.

**609. HEAD OF AN INFANT.** Marble, done in 1885. Purchased by the Executive, Glasgow International Exhibition, 1888.

**Clesinger.** Jean Baptiste Auguste Clesinger, 1814-1883. French School.

CLESINGER, the son of a sculptor at Besançon, was trained by his father, and he acquired further experience in Italy. From 1843 till the period of his death he was a prominent figure among French artists, executing during that time many important public works, whilst he was recipient of many honours, culminating in the Legion of Honour in 1864. He was married to a daughter of Mme. George Sand, and a bust of that eminent lady by him is now in the foyer of the Comédie Française.

**610. FIGHTING BULLS.** Group, in bronze, of two bulls fighting. Base, 4 ft. 6 in. by 1 ft. 11 in.; height, 2 ft. 8½ in. Presented by J. Merry Forrester.

**Chantrey.** Sir Francis Legatt Chantrey, R.A., 1781-1842. English School.

This eminent sculptor was born of humble parentage in the neighbourhood of Sheffield, and was first employed in a grocer's shop in that town. Subsequently he was apprenticed to a carver, but during his engagement he



assiduously studied drawing and statuary modelling. In 1802 he established himself as a portrait painter in Sheffield, but soon thereafter he went to London, where he received some instruction at the Royal Academy School. He quickly attained a high reputation as a modeller of portrait busts, in which department his commissions were very numerous. He was elected Associate of the Royal Academy in 1816, R.A. in 1818, and in 1835 he was knighted by William IV. His public monumental works are very numerous, a fine local example being the statue of James Watt in George Square, Glasgow.

**611. DUKE OF WELLINGTON.** Bust portrait in marble, executed in 1836. M'Lellan Collection.

**612. SIR WALTER SCOTT, Bart.** Bust portrait in marble, executed in 1841. M'Lellan Collection.

**Ewing.** George E. Ewing, 1828-1884. English School.

EWING, a native of Birmingham, came to Glasgow as a young man, and, showing indications of great ability, he was enabled to spend several years studying in Rome under John Gibson. He returned to Glasgow in 1860, and continued to work there till 1877, when he went to New York to complete work on which he was engaged. He died suddenly in New York on 26th April, 1884. Ewing was a most successful portrait sculptor, his heads of children being particularly admired. His most important work is the bronze statue of Burns in George Square, Glasgow, erected by shilling subscriptions.

**613. PRINCESS OF WALES.** Bust portrait in marble, executed in 1869. Presented by R. Dalglish, M.P.

**614. PRINCE OF WALES.** Bust portrait in marble, executed in 1869. Presented by John Tennant, St. Rollox.

**615. LORD CLYDE.** Bust portrait in marble.—See No. 341. Presented by R. Dalglish, M.P., 1862.

**616. JOHN MATHIESON, Jun. (of Cordale).** Bust portrait in marble. Presented by Subscribers in 1879.

**617. PRINCE ALBERT VICTOR,** bust in marble. 1871. Presented by Subscribers.

**618. JAMES SMART** (Superintendent of Police, Glasgow). Marble bust. Subscribed for by the Police Force of Glasgow, 1870.

**Fillans.** James Fillans, 1808-1852. Scottish School.

FILLANS, the son of parents in humble circumstances, was born at Wilsontown in Lanarkshire. Receiving only the scant education common to his condition, he was at an early age set to work, first as a hand-loom weaver, an





No. 620

FLAXMAN.—STATUE OF PITT.

occupation which he soon abandoned for that of a stone mason. While a youth he was employed on the carved work of the Glasgow Royal Exchange, and when he essayed more strictly artistic work his first patron was William Motherwell, of whom he executed a bust; and it is remarkable that his last public commission was for a monument over the tomb of that poet. Amid much difficulty and harassment, Fillans attained considerable success, and his merits were just being recognised when he was cut off at the early age of 43. He was the sculptor of the monument to Sir James Shaw, Bart., at Kilmarnock, and of the well-known bust of Professor Wilson (Christopher North).

**619. GRIEF; OR RACHEL WEeping FOR HER CHILDREN.** Original model in plaster of a monument designed for erection over the tomb of the sculptor's father. It was subsequently cut in marble and placed over the tomb in Paisley in which both father and son were interred. Purchased from the sculptor's daughter, Mrs. Fillans Farwell.

**Flaxman.** John Flaxman, R.A., 1755-1826. English School.

FLAXMAN was, by hereditary taste and predisposition, a sculptor, his father and grandfather both having been art modellers. John was born at York, and, being a delicate lad, he spent much of his time in his father's shop, where he found the antique models which early turned his thought toward studies of classical art. At the age of fourteen he became a student at the Royal Academy, having even at an earlier period exhibited works of much promise. He devoted himself to classical compositions, and was largely employed by the eminent potter Wedgwood in designing relief figures for his famous ware. In 1797 he became an Associate of the Royal Academy, and a full member in 1800. In addition to numerous classical compositions and figures, he executed a great number of important memorial and public groups and figures. Of these there is in Glasgow a pleasing example, the statue, in bronze, of Sir John Moore, in George Square.

**620. STATUE OF WILLIAM PITT** (Prime Minister of Great Britain). Life-size erect figure, in marble, erected in 1812, and presented to the Town Council of Glasgow for preservation by citizens who subscribed for the work. On the pedestal there is inscribed—“*Gulielmo Pitt Civis Glasguensis posuerunt*, A.D. 1812.”

This statue was formerly in the Old Town Hall. The following extract from the minutes of the Town Council refers to the receipt of the statue:—“The Lord Provost laid before the Council the following letter from Mr. Cunningham Corbett:—‘Glasgow, 16th June, 1812. My Lord—By a letter of 4th inst. from Mr. John Flaxman, of London, I find that Mr. Pitt's statue is completely finished, and may be expected in Glasgow about the middle of next month. The subscribers to this tribute of veneration for the character of that illustrious statesman are desirous of erecting it in the Hall of the Corporation as the highest compliment which can be paid to his memory, and I therefore have the honour of soliciting your lordship to lay their request before the Magistrates and Council, for the purpose of procuring their permission to erect the statue at the east end of the room, in the wall of which it is not intended to make any excavation.—I have the honour to be, my Lord, your

Lordship's faithful and very obedient Servant. (Signed) CUNNINGHAM CORBETT, Chairman of the Committee.' On considering which letter, unanimously grant the request therein contained, and agreed that the statue of Mr. Pitt shall be placed at the east end of the Town Hall during pleasure."

## French.

**621. VENUS ATTIRING.** Statuette in marble—height, 9 in. M'Lellan Collection.

## Halse. Emmeline Halse. English School.

**622. THE PLEIADES.** A plaster panel, with seven female figures, partly in the round and partly in relief. Size of panel, 2 ft. 9 in. by 3 ft. 4 in. Purchased from the Glasgow International Exhibition, 1888, by the Executive Committee.

**Macgillivray.** J. Pittendrigh Macgillivray, A.R.S.A. Scotch School.

**623. GENERAL GORDON (Bronze Bust),** cast in *cire perdue*. Presented by Subscribers.

Major-General CHARLES GEORGE GORDON was born at Woolwich in January, 1833. He joined the Royal Engineers in 1852, and served in the Crimea, being present at the siege of Sebastopol. In 1860 he was ordered to China, where he rendered important services to the Chinese Government. Afterwards he served in Turkey, and in 1874 he was appointed Governor of the Equatorial Provinces and Governor-General of the Soudan. This office he resigned in 1879; but in 1884, by desire of the British Government, he again assumed the Governorship of the Soudan, and in January, 1885, he was slain at Khartoum by the forces of the rebel Mahdi.

**624. THOMAS CARLYLE (1795-1881),** historian and philosopher. Bust in bronze. Presented by Subscribers.

THOMAS CARLYLE was born at Ecclefechan, in Dumfriesshire, and educated at Annan Grammar School and Edinburgh University. He became successively a teacher in Annan and in Kirkcaldy, and, after marrying in 1826 Miss Jane Welsh, he lived for several years on her estate of Craigenputtock, in Dumfriesshire, and there his literary career proper began with the writing of *Sartor Resartus*. In 1834 he removed to London, and lived the remainder of his life in Cheyne Row, Chelsea. In 1865 he was elected Rector of the University of Edinburgh.

**625. JOHN CARRICK, 1819-1890,** Master of Works and City Architect of Glasgow. Bust in bronze. Purchased by the Parks and Galleries Trustees.

Mr. CARRICK was born in Denny, and trained as an architect in Glasgow under Mr. John Bryce. For about three years he carried on a private practice in partnership with Mr. James Brown, and in 1844 he was appointed Superintendent of Streets and Buildings in Glasgow. Subsequently he received the

appointment of Master of Works and City Architect, and in these offices, which he held till his death on 2nd May, 1890, he rendered most important services to the city. Mr. Carrick was a Member of the Institution of Civil Engineers, Fellow of the Royal Institute of British Architects, and Member of the Glasgow Institute of Architects.

**Mossman.** John Mossman, *H.R.S.A.*, 1817-1890. Scottish School.

MOSSMAN was born in London, where his father was employed in the studio of Sir Francis Chantrey. While he was a youth his father removed to Leith, and there the lad received his first training and employment in sculpture work. Subsequently he studied for some time under Baron Marochetti, and with his brother George he established monumental works in Glasgow. John, however, devoted his energies principally to pure sculpture, and he received commissions for many public works of importance. Among local works executed by him are the statues of Sir Robert Peel, Thomas Campbell, and Dr. Livingstone, in George Square, and that of Dr. Norman M'Leod at the site of the old Barony Church. Towards the end of his life he was elected an honorary member of the Royal Scottish Academy.

**626. ALEXANDER THOMSON, Architect, 1817-1875.** Bust in marble. Presented by the Institute of Architects, Glasgow, and other friends, 1877.

ALEXANDER THOMSON ("Greek" Thomson) was a well known local architect, whose great ability and originality are well attested by numerous classical buildings in Glasgow and its neighbourhood.

**627. BUST OF WILLIAM CONNAL, Merchant in Glasgow, 1790-1856.** Bust in marble. Presented by his nephew, Sir Michael Connal.

He was twice Dean of Guild, first 1850-52, and again in 1855-56, when he died in office.

**Mossman.** William Mossman, Jun., 1843-1877. Scottish School.

WILLIAM MOSSMAN was the son of John Mossman, the well-known Glasgow sculptor. William died at the opening of a career of much promise, at the early age of thirty-four.

**628. SHAKESPEARE.** Bust in marble. Presented by the Glasgow Press Dramatic Amateurs, in commemoration of the Shakespeare Tercentenary, 1864.

**Noble.** Matthew Noble, 1818-1876. English School.

NOBLE studied art in London, where he began exhibiting in 1845. He executed a large number of commissions for public statues and monuments, among which may be mentioned the statue of Oliver Cromwell, in Manchester, the first public monument to the Protector, and the bronze statue of the late Earl of Derby at Westminster.



**629. DAVID NAPIER** (1790-1869), of Glenshellish, Engineer in Glasgow. Bust in marble. The first to establish steam navigation on the open sea, and also steam communication between Scotland and Ireland, and England and France. Bust executed in 1871. Presented by the family of Mr. Napier.

**Nollekens.** Joseph Nollekens, R.A., 1737-1823. English School.

The sculptor **NOLLEKENS** was son of J. F. Nollekens, a painter who practised in London during the early half of the 18th century. He was first trained by Sheemakers, and at a later period he studied and worked for several years in Rome. On settling in London he quickly came into extensive practice, chiefly in modelling portrait busts; in addition to which he produced a large number of classical groups and figures. Of his bust of Pitt no fewer than 150 repetitions were sold, and the replicas of the companion bust of Fox numbered 100. He also was the author of many important monumental works; and altogether by his industry he amassed a fortune of nearly a quarter of a million of money.

**630. WILLIAM PITT**, Prime Minister of Great Britain. Bust in marble. (See No. 620.) M'Lellan Collection.

**Park.** Patric Park, R.S.A., 1809-1855. Scottish School.

**PARK** was a native of Glasgow, where his father was a builder. In his early years he had the advantage of studying some years in Rome, under the guidance of Thorwaldsen. On his return to England he first settled in London; but, in pursuit of his professional avocations, he also resided in Edinburgh, Glasgow, and Manchester. He greatly excelled in the modelling of portrait busts, and he was a graceful and well-informed writer on Art topics. Mr. Park died at Warrington from the result of an accident.

**631. BUST OF ADAM SMITH, LL.D.**, Author of "Wealth of Nations." (1723-1790.) Bust in marble, executed in London, 1845. M'Lellan Collection.

**632. DAVID HAMILTON**, Architect, Glasgow. (1768-1843.) Bust in marble. Presented by Miss Hamilton, 1879.

**Rauch.** Christian Daniel Rauch, 1777-1857. German School.

This great sculptor was born of poor parents, and, in consequence, enjoyed little early art education. While acting as a royal lackey, his talents came under the notice of the Queen of Prussia, who sent him to the Royal Academy of Art in Berlin. Later he was enabled to study in Rome, and there he was befriended by Canova and Thorwaldsen. In 1811 he sprang into the front rank through the magnificent monument he executed for Queen Louisa, his first patron. In 1830 he commenced his great work, the monument of Frederick the Great, which was inaugurated with national pomp in 1851. The work was universally recognised as the masterpiece of ornamental sculpture of modern times. All German cities vied with each other in procuring public monuments from his hand.

**633. MONUMENT OF FREDERICK THE GREAT,** Unter den Linden, Berlin. Reduction from the original by Rauch himself, cast in zinc by Gladenbeck, Berlin. Height, including base, 5 ft. 1 in. Presented by Henry C. Fairlie.

An equestrian figure of Frederick surmounts the pedestal, which is divided into three stages. The upper section is occupied with groups in relief, illustrating the youth and domestic life of the monarch, with life-size figures, Moderation, Justice, Wisdom, and Strength, at the angles. At the corners of the middle stage are equestrian figures of Frederick's Generals, Prince Henry of Prussia, Duke Frederick of Brunswick, Ziethen, and Seidlitz, and between these are full figures of warriors and statesmen associated with the king. On the lower stage is a long list of the illustrious men associated with Frederick in his administration, his wars, and his public life generally.

**Rennie.** George Rennie. Died 1860. English School.

RENNIE was a nephew of John Rennie, the famous engineer. He was in the public service in his early years, and in 1841 entered Parliament as member for Ipswich. Mr. Rennie was simply an amateur sculptor.

**634. GREEK WATER-BEARER,** marble figure. Height, 4 ft. 1½ in. Presented by the Trustees of Mrs Douglas, of Douglas Park.

**Rodin.** Auguste Rodin, living Artist. French School.

**635. VICTOR HUGO (1802-1885).** French poet, dramatist, and novelist. Head in plaster. Purchased from the Glasgow International Exhibition, 1888, by the Executive Committee.

**Rossetti.** A. Rossetti, Rome. Modern Italian.

**636. A NUBIAN SLAVE.** Seated figure, with ornamental pedestal in marble, containing four panels with relief figures, illustrating phases in the life of the slave. Bequeathed by William Colvin, of Craigielands, Moffat, formerly iron merchant in Glasgow, 1881.

**Roty.** Louis Oscar Roty, living Artist. French School.

**637. BRONZE PLAQUE, FORTUNA,** and a series of PLAQUETTES, MEDALLIONS, and MEDALS, comprising 18 specimens. Purchased from the Glasgow International Exhibition, 1888, by the Executive Committee.

**Schwanthaler.** Ludwig Michael Schwanthaler, 1802-1848. German School.

SCHWANTHALER, a native of Munich, received much of his art education in Rome, where he came under the influence of Thorwaldsen. In Munich he

executed a large amount of monumental and architectural sculpture, among which are the bas-reliefs for the Glyptothek and of Königsbau. His most remarkable work is the colossal figure "Bavaria," 54 feet in height, erected at the Ruhmeshalle, Munich. Schwanthaler was a man of extraordinary creative power and fertility of imagination.

**638.** VENUS, WITH CUPID SEATED ON THE BACK OF A DOLPHIN, marble group. Height, including base, 2 ft. 11 in.; length, 3 ft. 1½ in. Presented by R. Dalglish, M.P.

**Sharp.** T. Sharp.

**639.** EVE AT THE FOUNTAIN. Miniature copy, in marble, of Baily's famous work. Height, including base, 11½ in.; width, 1 ft. 3 in. M'Lellan Collection.

**Tadolini** (Scipio), Rome. Modern Italian.

**640.** THE ORIENTAL SLAVE. Life-size figure, in marble. 1876. Presented by James White, of Overtoun, 1876.

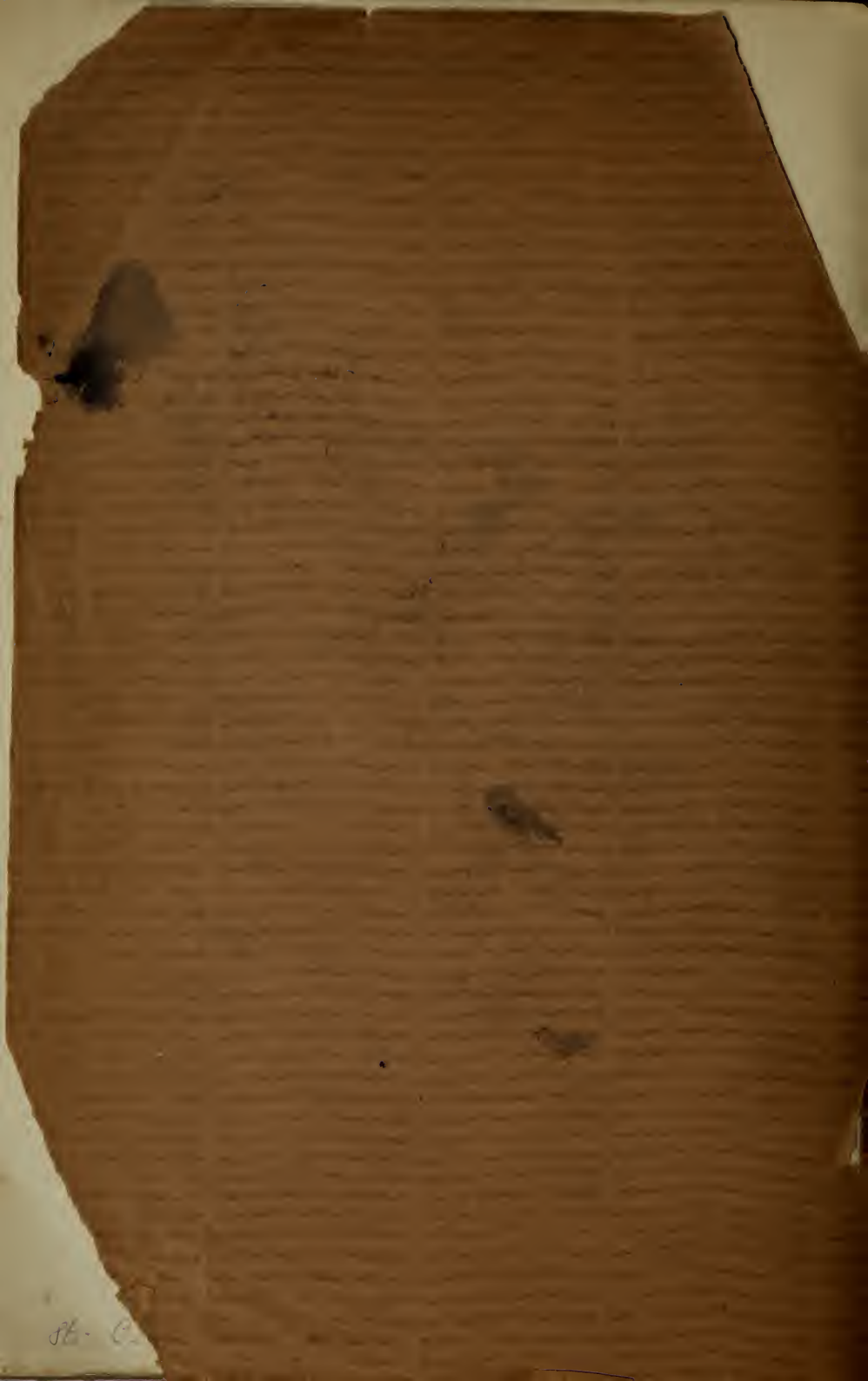
**Trentanove.**

**641.** REDUCED COPY OF CANOVA'S VENUS in the Pitti Palace, Florence. Height, including base, 2 ft. 3 in. Presented by the Trustees of Mrs. Douglas, of Douglas Park.

**Wyon.** E. W. Wyon. English School.

**642.** ROBERT NAPIER, of Shandon, the eminent engineer and shipbuilder (1791-1876). Bust, in marble, executed in 1867. Presented by his son, James R. Napier, F.R.S.





St. C.